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TODAY'S TECHNIQUES, PATTERNS AND KNOW HOW FOR ALL MACHINES

OCTOBER 1994 £1.70

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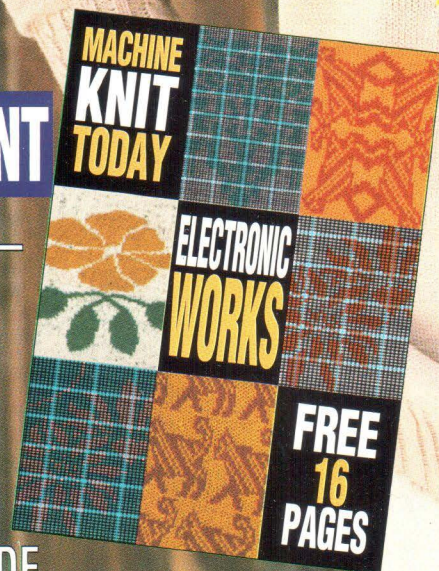
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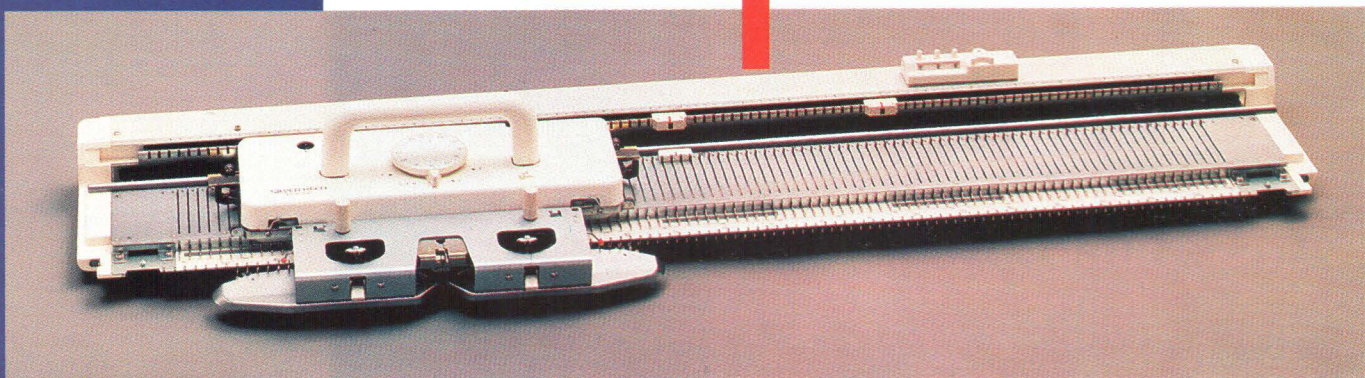

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NEWS**



WIN A SILVER REED
SK890 ELECTRONIC
KNITTER PLUS
AN EC-1 PATTERN
CONTROLLER

Competition

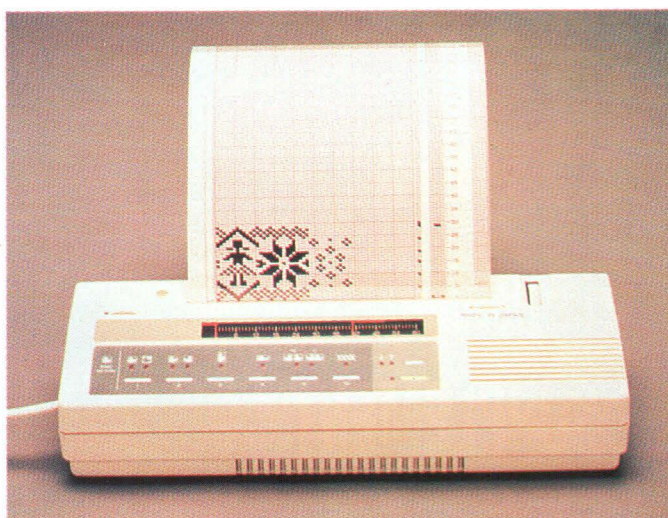


After this summer's scorching weather, the colder days are fast approaching and it's time to turn our thoughts to keeping warm, yet fashionable, with lovely winter woollies.

You can create super chunky 'handknit' garments with the SK890. Its 110 big needles turn fashionable chunky yarns into high fashion, original knits. Whether you're working in basic chunky yarns, or giving your garments a more luxury touch with mohair, chenille or linen, the SK890 gives you the chance to be as creative as you want.

This model is light as a feather to use, with its superb design and friction free carriage rollers. You can work in a variety of patterns like Fair Isle, punch lace, tuck and weaving and there are 31 stitch tension settings to choose from.

Along with the SK890, our winner will also receive an EC-1 Pattern Controller, the heart of Silver Reed's Modular Electronic System. Simply insert one of the fifty pre-printed patterns supplied, and at the touch of a button you can double the width or length — or both — knit a mirror or chevron repeat, reverse the colours or



pattern direction and convert single bed to double jacquard patterns.

Read on to find out how you could win this super prize and get your 1994/1995 winter wardrobe under way!

HOW TO ENTER

Simply unscramble the words in the box to form a sentence about our prizes. Write this sentence on a postcard or on the back of an empty, sealed-down envelope, together with your name and address, and post your entry to: MACHINE KNIT TODAY/SILVER REED COMPETITION, PO BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS. Closing date for receipt of entries is Friday October 28 1994.

RULES

Entries must be submitted on a postcard or on the back of an empty,

sealed-down envelope.

The prize will be awarded to the sender of the first correct entry drawn after the closing date and must be accepted as offered. Entries received after the closing date or not complying with the rules and instructions exactly will be disqualified. No responsibility can be accepted for entries lost or delayed in the post or elsewhere.

The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Aspen Litharne Publishing, the printers of *Machine Knit Today* or Silver Knitting Machines Ltd. Decisions of the judges and the editor of *Machine Knit Today* will be final and legally binding. No correspondence can be entered into. The winner will be notified by post and the result published in a future issue of *Machine Knit Today*.

**HET VERLIS EDER LUMAROD
SMYEST KESAM TINGTINK
ROME SALTIVERE**



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October 1994

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EDITOR

Carol Chambers
61 Daffodil Court,
Ty-Canol, Cwmbran,
Gwent NP44 6JG.
Tel: 0633 871586

FASHION CO-ORDINATOR

Jackie Demuth

EDITORIAL ASSISTANT

Pauline Bennett

GRAPHIC DESIGNER

Dave Browning

PHOTOGRAPHY

Martin Palmer
Dave Singleton

PRODUCTION MANAGER

David Davis

PUBLISHING DIRECTOR

Dominic Fox

ADVERTISEMENT MANAGER

Maggie Michaelis

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American Distributor

Margaret M. Brossart
Knitting Machine Centre
5442 Cannas Drive
Cincinnati, Ohio 45238, USA
Tel: (513) 922 7433

Canadian Distributor

Modern Sales Canada Inc
PO Box 67, #4-1865 Maclean
Avenue, Port Coquitlam
B.C. V3C 3V5 Canada
Tel: (604) 942 5939
Fax: (604) 942 5329

South African Distributor

Intermag
CNA Building, 12 Laub Street
New Centre, Johannesburg
Tel: (011) 493 3200
Other enquiries to:
Lithar S.A. (PTY) Ltd
PO Box 27212
Sunnyside, Pretoria 0132
Transvaal, South Africa
Tel: (012) 646 459
Fax: (012) 660 0848

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"Write me an article on how to run a fashion show" said Carol Chambers the editor of *Machine Knit Today*. "I'm sure all our clubs would appreciate the advice". Yes, I'm sure they would but my advice is simply — DON'T DO IT!

That was some 18 months ago at one of our Knitting and Needlecraft exhibitions at Picketts Lock and Carol has not let me forget my promise to impart my thoughts to you all. She even turned up at a fashion show in Wales last month to remind me! In fairness, Carol said she had bought a ticket because she had seen my name in the advertising as producer and she knew it would be a good show (flattery will get you everywhere).

Well here I am at last, sitting at my word processor on a cold summer's morning with an hour or two to spare. I'm off before lunch to Torquay to produce a show tonight having only returned last night from Glasgow on the last flight to Cardiff (one of those delightful 12 seater planes which cost more than a flight to the USA).

ON WITH THE SHOW

A familiar voice to most knitters who attend one of the big shows in the season, we have finally persuaded Paul Baccara, the man behind our fabulous fashion shows, to share some hints and tips on running your own fashion show!



Paul Baccara, show producer, with Angela Rippon and David Emanuel

FROM THE BEGINNING

It all started for me some 12 years ago, when after many years as a competitive dancer I decided to try and earn a living and, having just qualified as a professional teacher of dancing and being bored with the legal profession in which I was working, I opened my own dance school. Scraping along as one does, one day a model agency called and asked me to provide my services as a choreographer for a fashion show and needing the vast amount of money on offer, £50, who was I to refuse?

UP-TO-DATE

Two years later I had closed the dance school as I was earning more as a choreographer and I set up my own fashion show production company with my first major booking at the Albert Hall. I sit here today in my plush new offices with eight staff and 2,500 square metres of warehouse space and to be quite honest I still do not know the secret of running

a successful fashion show. I know we have 1,000 square feet of staging and catwalk, 100,000 kilowatts of lighting, 2,000 watts of sound equipment, enough scenery to fill Wembley arena, a 7.5 tonne lorry, a one tonne trailer and more computer equipment than the staff know how to use (it keeps them happy).

Well, let's now forget all that. Yes all that equipment is important for our major shows but if you want to run a successful fashion show for your club

you need to start exactly as I still do with a blank sheet of paper. After all these years and hundreds of national and international shows the only secret I can impart to you is planning.

THE GREAT DECISION

First task is to decide upon the garments to be shown. Sounds simple but it's not. The problem arises when no one can decide what to show and what

not to show. The temptation is to show everything especially if the designer is there with you. Appoint someone in charge who will *take* charge. This is where I come in on our shows. I must tell you that it does not matter to me if I'm dealing with Rowland Klein, David Emanuel or Paul Smith — I have to be ruthless and tell them if a garment does not show well. You must do the same, a show cannot be run by a committee.

So the clothes have been chosen, not too many, I hope, because a good show lasts no longer than 45 minutes. Now put these garments into groups either by colour, theme or yarn. Each group (now a scene) should have no more than 10 to 12 garments.

BUILDING THE TEAM

Your next step is to find your models. In most of the haute couture shows I do these days the clothes will be made specially for the model, but in your case the clothes will have already been made so you must fit the model to the clothes. Have a mini audition, great fun on your club night, and choose a team of models that you feel work well together. Again the problem you will have is that everyone wants to be a model and Hazel and Maria insist on modelling their own design! Don't forget someone has to be *in charge*. If you have too many people backstage the show will be catastrophic. If your scenes have ten garments you need ten models — that's all.

FITTING THE SCENE

Now we have to fit each scene. Have your models in for a fitting and lay the clothes out, one scene at a time. In your scene often garments you may have three blue sweaters that look good together, two suits that complement each other, three jumpers that will have to be shown individually and two jackets which, when accessorised will work. Split your models up into teams, fit the clothes and make a note of the clothes and models as follows:

Scene 1:

Helen, Maria, Carol:	Blue sweaters
Jill, Sally:	Suits
Mary:	Jumper
Ann:	Jumper
Jo:	Jumper
Sandra, Jane:	Jackets

Now label these garments with the model's name and the scene number i.e.: Helen (1), Maria (1) etc...

While the models still have the garments on decide upon accessories and keep it simple, it's the knitwear your audience wants to see. Again make notes on that blank sheet of paper as follows:

Scene 1:

Helen, Maria, Carol:	Blue sweaters
	Blue skirts
Jill, Sally:	Suits Nil
Mary:	Jumper
	Blue ski
Ann:	Jumper " "
Jo:	Jumper " "
Sandra, Jane:	Jackets
	Blue trousers



Jeff Banks introducing the Welsh Fashion Awards 1994



On the catwalk at the Welsh Fashion Awards — designs by Martin Davies

CHANGING ORDERS

Go through the whole show like this but don't forget your next scene may not run like the last, the order the clothes come out will depend on how they work together. The important thing is to keep your model running order tidy so that each model has time to change. For instance, your next scene could well be:

Scene 2:

Helen, Maria:	Angora	Black trousers
Carol, Jill:	Sweaters	Black ski
Sally:	Jacket	Black skirt
Mary, Ann, Jo:	Jackets	Black skirts
Sandra, Jane:	Coats	Nil

As you can see, although the scene will run differently the model order is almost the same.

When you have gone through all the scenes copy this running order for all the models and dressers. You now all know what order you will come out in and what you are wearing.

Put all the clothes in order for each model. Don't try and put all the scenes together. Sandra should have all her own clothes, clearly labelled from 1 to 10. She will know from her running order who she is modelling with and what accessories to wear — we hope!

THE SOUNDTRACK

Now to the music. Take a close look at each scene. Are the designs all in soft angora or hard winter chunkies? Are they day or evening looks, summer, spring or winter? From this information you choose the music that fits the mood and look of the scene. I'm lucky these days to have a vast library of music and a team of choreographers to advise me, but all it takes is time. Again you must be the boss, everyone will have different views. You are the one who has taken the time to look closely at the collections and you must make the decision not on what your friend likes in the charts at the moment, not because you like Barry Manilow but what projects the look and image of the scene.

Listen to each track chosen and make sure it is long enough for all the models to show the clothes. Again, I'm lucky in that we are able to cut, dub and record any track I want these days, but there is nothing worse than running out of music or the music changing during a scene. Do try and mix the

tempo of your music. Never have three or four fast scenes followed by three or four slow and do make sure that the models are able to walk to the tempo.

FINISHING TOUCHES

Keep your choreography simple but try to make it different in every scene. Let us say that in scene one all models will walk up the catwalk, to the left, right and back. If in a group of two or three when all at the back they all walk back up the catwalk together and then all off to the right. Because the choreography is the same for all models in the scene the next model in the wings will know when to come on.

Decide how you want the show compared. Again try and mix this. Scene one can be introduced as a collection of suits by Mary, Jo, and Carol all made in a fine two ply on standard gauge machines — now let's see them (say no more). In scene two you may want to discuss each individual garment highlighting a specific technique, yarn or machine.

GETTING IT ALL TOGETHER

Make sure you do a full rehearsal. Once without the garments and at least once with them. Don't panic when things go wrong, just stop and start again.

There are of course many more areas to think about. The stage layout and covering (not slippery please), the stage set, lighting, sound, seating plan, the programme, ticket sales and backstage equipment (rails, irons and boards, needle and thread and the all important steam machine). Dressers who have attended rehearsal so they know the models and the clothes, hair and make up and that all important bottle of wine!

Have fun, after all these years I still do. It is hard work planning it all, but if you have used that blank sheet of paper and a ream or two more, the planning will pay off and you will have a successful show. Next time you visit one of our Knitting and Needlecraft shows I hope you will appreciate all the effort we put into giving you an entertaining and informative show — after ten years I know it's worth it because you are always my best audiences and your applause at the end is worth every second of blood, sweat and sometimes tears. Good luck with your shows.

EDITOR'S LETTER

I must keep this short and sweet this month, as we have so much in the magazine to keep you busy, entertained and save you money!

Start by entering our easy competition, with a chance of winning a super Silver machine and a PE1 controller! That would really get you off to a good (knitting) start to the season. Next, you must get your postcards together to enter our FREE Show Ticket Draw (see page 6). We have 50 pairs of FREE tickets to give away and three show venues to choose from — this is a draw you can't afford to miss! For a behind the scenes glimpse of what goes into just one aspect of your national shows — and for authoritative advice on running your own, we have an exclusive article from Paul Baccara.

Just to make sure you never miss any of our wonderful offers in future (to say nothing of inspirational features and interesting designs), turn to page 47 and take advantage of our special subscription offer.

Electronics Works is the supplement that electronic owners have been asking for. There are programming ideas and techniques, original stitch designs and neckline treatments — illustrated in colour and suitable for ALL electronics (there's even a special section for E6000 owners). If the supplement inspires you to look for products and inspirations to make the best of your machine, take a look at 'Spotlight' on page 14. Many of our garments have continued the electronic theme, with chain and medallion patterns for him and her, a wonderful 'Missoni' look multi-coloured jacquard top and a panelled jacquard for E6000 owners.

However, if you do not have an electronic machine please don't feel neglected. The Stitch Pattern Library is full of designs for smaller repeats suitable for even the simplest machines; 'Designer Details' illustrates just how stylish a little cord can be and our beautiful lace and cable sweater can be made on a machine with no built-in patterning at all!

If you thought dyeing your own yarns was too difficult, then think again. We were bowled over by the beautiful results Ruth Lee obtained from cold water dyes in 'The Designer Look'. If you like intarsia that can be completed in hours rather than days, then we hope you'll have fun with our Wildfowl designs in 'Adapt-a-Pattern'. Do you have children to knit for? Take a look at the grins on the models in 'Kid's Knits' and you can see how much fun they think these outfits are. No bribes necessary for these models Dewi and Ieuan (in the 'cat' suit) to pose for us, all smiles were the result of saying miaow as they got into the spirit of things! Larger cat lovers might get the same pleasure from our Hallowe'en cat in 'Seasonal Occasions'.

Lots of variety for computer owners (or would be owners) this month, CD ROMs and downloading from DesignaKnit are discussed in 'The Machine Knitter's Computer'; the fun and simplicity of symmetrical and repeat patterns are the topic in 'Why Deluxe Paint?' and original shaping in DesignaKnit is explained in 'Computer Styling'.

If you are just 'Starting Out' on a Duo or E6000 machine, get off to a good start with Irene Krieger. Check out your rights and the designer's in a new short series from Linda Jackson entitled 'Designs and the Law'. Get the best from your ribber by taking a 'ribber holiday' with Maggie Dyke in 'Simply Silver'. Share Betty Abbott's favourite basic techniques and time savers in 'Master Class' or add a 'Terrific Trim' to your next garment with Pat Symonds.

I was supposed to keep this short and sweet, so there's no room left to tell you about our great three piece suit for the garter carriage; the range of shows and course in 'The Knitter's Diary' or the contents of 'Books, Bytes and Stitches' — hope to meet many of you at the shows this autumn.

Happy reading and knitting,

Carol

**50 CHANCES TO WIN
A PAIR OF FREE
SHOW TICKETS**

SHOWTIME

**DRAW 2 — THE SCOTTISH
KNITTING AND NEEDLECRAFT
FAYRE, Edinburgh
(28th — 30th October)**

**20 PAIRS OF TICKETS TO BE
WON!**

A chance for all Scottish and Northern knitters to attend one of the premier events of the season. Here you will find products and ideas, supplies and information for all your hand and machine knitting, sewing and needlecraft needs. Professionally choreographed fashion shows throughout the day plus workshops and lectures on a wide variety of topics from your favourite entertaining and knowledgeable guest speakers ensure that you will have a day to remember! Shop, learn and meet the experts — remember the draw is for pairs of tickets, so you even get to treat a friend!

ALL entries to be received by Thursday 20th October.

Tickets will be drawn and despatched by first class post on Friday 21st October.

**DRAW 3 — MERSEYSIDE
KNITTING AND NEEDLECRAFT
EXHIBITION, Liverpool
(4th — 6th November)**

**20 PAIRS OF TICKETS TO BE
WON!**

A brand new show in a new location! The first Merseyside Knitting and Needlecraft Exhibition will be at a brand new venue — the Docklands Exhibition Centre, Albert Docks, Liverpool. The new, purpose-built facilities ensure you will spend the day in comfort. Browse through the latest products for your favourite hand or machine knitting, sewing or needlecraft hobbies. Attend the free entertainment of the regular fashion shows, lectures and workshops. Pick up a bargain, those magazine issues you missed, or the latest machine or accessory. Easy access (unless they have moved the bus station since I left home!) by train, bus and even ferry! This promises to be a wonderful show — so don't miss this draw!

ALL entries to be received by Thursday 27th October.

Tickets will be drawn and despatched by first class post on Friday 28th October.

Sponsored by *Machine Knit Today* and our sister publications *Machine Knitting News* and *Sew Today* all shows are organised by Nationwide Exhibitions. For further information about the shows, venues, party rates and advance ticket sales, contact Nationwide Exhibitions (UK) Ltd, PO Box 20, Fishponds, Bristol BS15 5QU Tel. 0272 701370.



The new ranges from independent designers will be on show



Spinners bring yarn by the sackful — Robin Smith of Texere loads his stand



FW. Bramwell's stand

Wherever you live, during the next few months you'll find one of our Knitting and/or Stitching 'parties' within commuting distance (well coach trip distance anyway!). We are delighted to offer you not one, but **FIFTY** opportunities of a pair of **FREE TICKETS!**

Your tickets will be valid to enter the specified show on any one of the days that the show is being held.

For your chance to win a pair of tickets to the show of your choice, simply enter your name and address on the back of a postcard or empty, sealed down envelope, which should also clearly indicate which show draw you wish to enter. Post your entry to Machine Knit Today Show Draw, Aspen Lithame Publishing, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS. You may enter all three draws if you like, but you must send a separate card for each show and only one entry per show.

Note that draws will be held on different dates, so make sure you do not miss the deadline!

So, where can you go?

**DRAW 1 — STITCHCRAFT '94,
Manchester
(14th — 16th October)**

**10 PAIRS OF TICKETS TO BE
WON!**

This is the only major exhibition of its kind in the North catering solely for sewing and needlecraft enthusiasts. There will be no hand or machine knitting, but there will be materials, kits, books and inspirations for all aspects of stitchcraft. Amongst the wide range of stitchcraft products available will be items for cross stitch, needlepoint, tapestry, embroidery, patchwork, quilting, sewing, dressmaking, soft furnishing, smocking, heirloom sewing, lacework, ribboncraft, beadwork and wearable art! Seminars, hands on workshops, lectures, demonstrations, exhibitions of work and fashion shows should ensure that whatever your special interest, there will be something here for you!

ALL entries to be received by Thursday 6th October.

Tickets will be drawn and despatched by first class post on Friday 7th October.

SIZES

To suit bust 86[91:96:101:106]cm.

TOP

Finished measurement 102[106:110:114:118]cm.

Length 70cm.

Sleeve seam 45[46:47:48:49]cm.

SKIRT

To suit hip 91[96:101:106:111]cm.

Finished measurement 94[99:104:109:114]cm.

Length 66cm.

CARDIGAN

Finished measurement 104[110:114:120:124]cm.

Length 73cm.

Sleeve seam 49cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

King Cole Anti-Tickle 4 ply Wool

Yarn available in 500g cones and 50g balls.

TOP AND SKIRT

950[1000:1050:1100:1150]g in MC.

6 buttons.

1 snap fastener.

Waist length of elastic.

CARDIGAN

1 x 500g cone in MC.

3 x 50g balls in each of A and B.

2[2:3:3:3] x 50g balls in C.

6 buttons.

MAIN TENSION

32 sts and 44 rows to 10cm measured over garter stitch patt after washing and drying (tension dial approx 7).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 28.

Special abbreviation:

GC = Garter carriage.

NOTE

Side facing away from knitter is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

The punchcard for 1x1 rib will also be required.

PATTERN NOTE

COLOUR SEQUENCE FOR CARDIGAN

K8 rows in each of MC, A, MC, B, MC and C.

Lady's Garter Carriage Two-piece and Cardigan

Illustrated on page 9

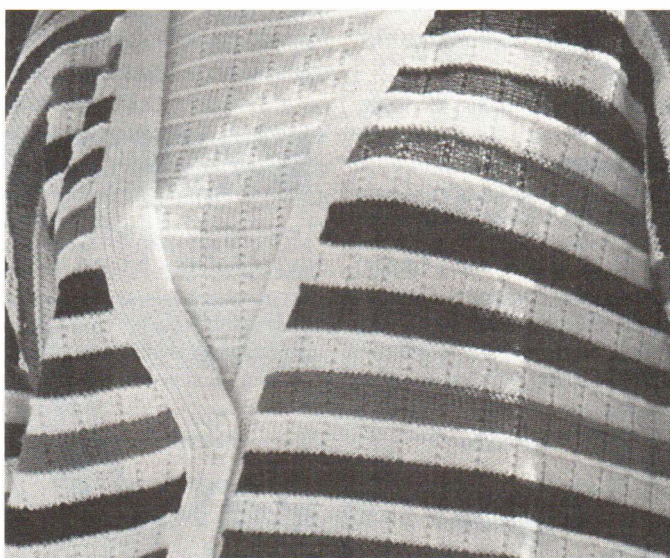
MACHINES: These instructions are written for standard gauge punchcard machines with garter carriage

YARN: King Cole Anti-Tickle 4 ply Wool

FIBRE CONTENT: 100% Wool

COLOUR: We used Aran in Shade 46 (MC), Heather Shade 162 (A), Bottle Shade 33 (B), Wine Shade 32 (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to King Cole, Merrie Mills, Old Souls Way, Bingley, Yorks BD16 2AX



These 48 rows form colour patt and are repeated throughout.

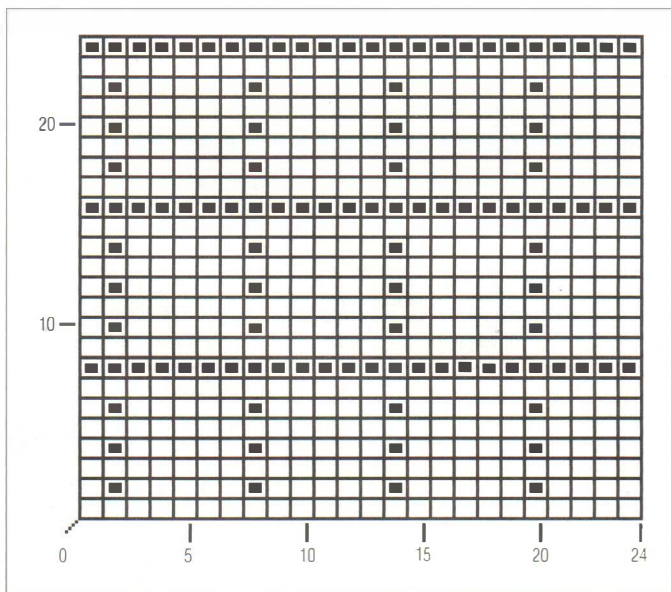
TOP BACK

Push 144[150:156:162:168] Ns to WP. Attach GC and using MC and MT-2, work

automatic cast on. CAL. Insert punchcard for 1x1 rib.

RC000 K15 rows. Insert punchcard for main patt.

RC000 Using MT**, K17 rows. Inc 1 st at each end of next and every foll 18th row 10 times in all. 164[170:176:



182:188] sts. Place a marker at each edge. K until RC shows 284.

SHAPE NECK

Note patt row. Using a separate length of MC, cast off 34 sts at centre. Using nylon cord, K 65[68:71:74:77] sts at L by hand, taking Ns down to NWP. Cont on rem 65[68:71:74:77] sts at R for first side. K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next and every foll alt row 3 times in all. 56[59:62:65:68] sts. Cast off loosely behind sinkers.

CAL. Unravel nylon cord from sts at L bringing Ns down to WP. Reset punchcard to noted row and work L side to correspond with R.

POCKET LININGS

Work two alike

Push 36 Ns to WP. Using MC, cast on by hand ('e' wrap).

RC000 Using MT, K34 rows. WK.

FRONT

Work as given for back until RC shows 40.

PLACE POCKET LININGS

Working on sts 18-53[20-55:23-58:35-60:26-61] inclusive each side of centre 'O' manually K6 rows using WY. Release both sets of sts from machine.

With wrong side of lining facing, hang sts from below WY evenly on to empty Ns. Unravel WY from lining. Continue as given for back until RC shows 258.

SHAPE NECK

Note patt row. Using a separate piece of MC, cast off 18 sts at centre. Using nylon cord, K 73[76:79:82:85] sts at L by hand, taking Ns down to NWP. Cont on rem sts at R for first side. K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next and foll alt row, K1 row. Dec 1 st at neck edge on next and every foll alt row 10 times in all. 56[59:62:65:68] sts. K until RC shows 294. Cast off loosely.

CAL. Unravel nylon cord from sts at L bringing Ns down to WP. Reset punchcard to noted row. Reset RC to 258 and work L side to correspond with R.

SLEEVES

Push 102 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using nylon cord, K1 row. Using MC and MT, K1 row. Attach GC. Insert punchcard for main patt.

RC000 Using MT, K4 rows. Inc 1 st at each end of next and every foll 5th row 16[20:24:30:30] times in all, K3[3:3:3:5] rows. Inc 1 st at each end of next and every foll 4th[4th:4th:4th:6th] row 16[12:8:2:2] times in all. 166 sts. K

until RC shows 154[158:162:168:172]. Place a marker at centre. Cast off loosely.

CUFFS

Push 70 Ns to WP. Attach GC. Using MC and MT-1, work automatic cast on. CAL. Insert punchcard for 1x1 rib. RC000 Using MT, K38 rows. With wrong side facing, pick up lower sleeve edge and hang evenly on to Ns, dec 32 sts evenly along the row. Unravel WY. Using MC, K sts through by hand all along the row, making long loops. Cast off using latch tool method.

NECKBAND

Join R shoulder seam.

CAL. Push 134 Ns to WP. With right side of work facing, hang neckline evenly on to Ns. Using MC and MT, K1 row. Attach GC at R. Insert punchcard for 1x1 rib. RC000 Using MT-1, K4 rows. Dec T by one dot on next and every foll 4th row until MT-2. K6 rows. Inc T by one dot on next and every foll 4th row until MT-1. K4 rows. RC 30. Change to main carr and st st. MT-2, K1 row, MT-1, K1 row. MT, K1 row and WK.

INTERIM MAKE UP

Steam press st st rows of band to set the sts. Fold band in half to right side of garment and finish by backstitching through last row worked in MC, unravelling WY as you go.

FRONT SHOULDER BAND

Push 73 Ns to WP. Attach GC. Using MC and MT-1, work automatic cast on. CAL. Insert punchcard for 1x1 rib. RC000 K8 rows*. Work 4 evenly spaced 2 st buttonholes, with first and last holes approx 1cm from each end. K until RC shows 15. Using main carr and MT, K1 row. With wrong side facing, pick up front shoulder and neckband edge and hang evenly on to Ns. Using MC, K sts through by hand all along the row, making long loops. Cast off using latch tool method.

BACK SHOULDER BAND

Work as given for front shoulder band omitting buttonholes.

POCKET BANDS

Push 36 Ns to WP. Work as given for front shoulder band to *. Make a buttonhole over the two centre sts. K until RC shows 15. Using main carr and MT, K1 row. With wrong side of front facing, pick up sts from below WY at pocket top and hang evenly along the row. Complete as given for front shoulder band.

TO MAKE UP

Stitch pocket linings down on inside and sew bands neatly in position on right side of garment. Lap front shoulder band over back shoulder band and pin. Set in sleeves between markers, with centre marker of sleeve to shoulder seam. Join side and sleeve seams. Sew on buttons to correspond with buttonholes (on shoulder and pockets). Close neck edge with a snap fastener. Wash in warm water, rinse well and spin. Pull to correct measurements, smoothing flat on a towel to dry.

SKIRT

Work two panels alike

Push 150[158:166:174:182] Ns to WP. Attach GC. Using MC and MT-1, work automatic cast on. Insert punchcard for 1x1 rib.

RC000 K15 rows. Insert punchcard for main patt.

RC000 Using MT, K until RC shows 264.

WAISTBAND

Insert punchcard for 1x1 rib. Using MT-3, K31 rows. CAL. Using MC, K sts through by hand all along the row,

making long loops. Cast off using latch tool method.

TO MAKE UP

Join side seams. Turn waistband in half to inside and slip stitch down, leaving an opening for elastic. Thread elastic through waistband, adjust to fit and fasten off securely. Close waistband opening.

Wash and dry as given for top.

CARDIGAN

BACK

Push 166[176:182:192:198] Ns to WP. Work as given for top back to **. Start and work in colour sequence throughout (see patt note). K until RC shows 194. Place a marker at each edge. K until RC shows 298.

SHAPE NECK

Note patt row and position in stripe sequence. Using a separate length of MC, cast off 38 sts at centre. Using nylon cord, K 64[69:72:77:80] sts at L by hand, taking Ns down to NWP. Cont on rem 64[69:72:77:80] sts at R for first side. K1 row. Cast off 2 sts at beg of next and every foll alt row 5 times in all.

54[59:62:67:70] sts. Cast off loosely behind sinkers.

CAL. Unravel nylon cord from sts at L bringing Ns down to WP. Reset punchcard to noted row and work L side to correspond with R.

LEFT FRONT

Push 83[88:91:96:99] Ns at L of 'O' (R for R front) to WP. Work as given for back until RC shows 162 (K1 extra row for R front).

SHAPE NECK

Dec 1 st at front edge on next and every foll 5th row 24 times in all, K3 rows. Dec 1 st at front edge on next and every foll 4th row 4 times in all, *at the same time* when RC shows 194 place a marker at L edge (R for R front). After dec complete 54[59:62:67:70] sts. K until RC shows 308. Cast off loosely behind sinkers.

RIGHT FRONT

Work as given for L front, noting difference in rows and cast on to reverse shaping.

SLEEVES

Push 102 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using nylon cord, K1 row. Using MC and MT, K1 row. Attach GC. Insert punchcard for main patt. RC000 Using MT, start and work in col sequence (see patt note) throughout. K4 rows. Inc 1 st at each end of next and every foll 5th row 26 times in all, K5 rows. Inc 1 st at each end of next and every foll 6th row 6 times in all. 166 sts. K until RC shows 176. Place a marker at centre and cast off loosely.

CUFFS

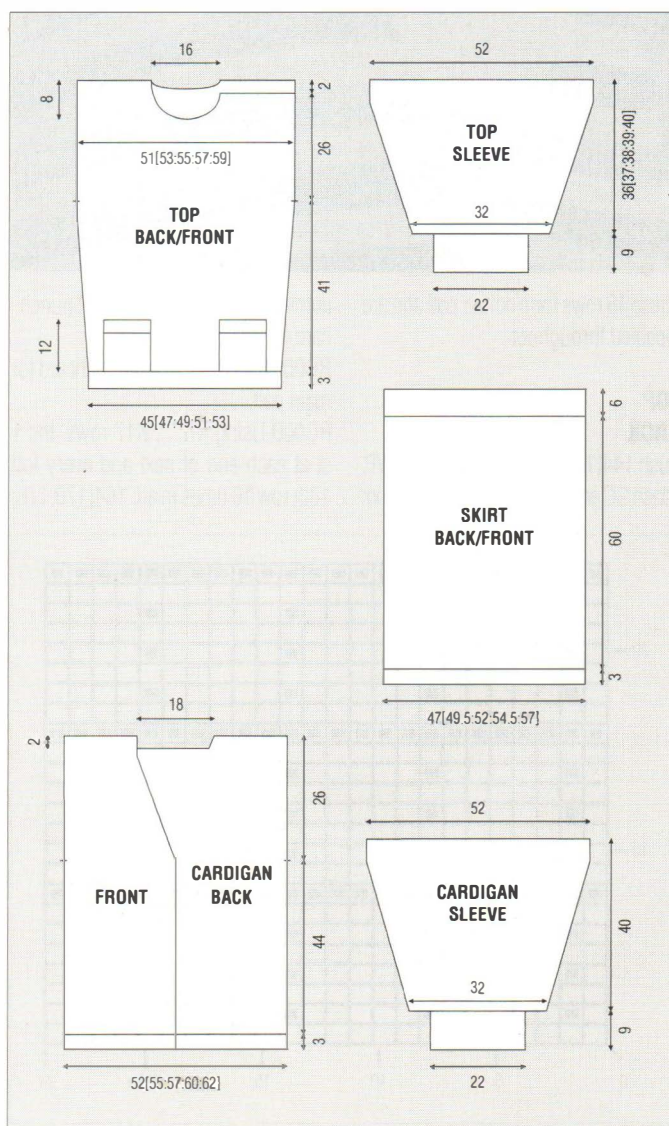
Work as given for top.

FRONT AND NECKBAND

Push 18 Ns to WP. Attach GC and work automatic cast on. CAL. Insert punchcard for 1x1 rib. RC000 K4 rows. Work a 2 st buttonhole over centre sts on next row and when RC shows 30, 56, 82, 108 and 134. K until RC shows 574 and cast off.

TO MAKE UP

Join shoulder seams. Set in sleeves as given for top. Join side and sleeve seams. Pin band evenly in position along front and neck edges, with last buttonhole just before start of neck shaping. Mattress stitch in position. Sew on buttons to correspond with buttonholes. Wash and finish as given for top.





SHEILA BELLUE

THE Designer LOOK



FIGURE 1 — Fringe of natural and man-made yarns (selection from Texere)

- 1 & 2 Synthetics
- 3 & 4 Wools
- 5 & 6 Cottons
- 7 & 8 Silks
- 9 Linen/flax

Textile dyeing is both an art and a science, practised by many different cultures including China, India, Mexico and Egypt, over thousands of years. Colours were traditionally derived from natural sources (animal, vegetable and mineral materials).

It was not until the late nineteenth century that the first synthetic dyestuff was accidentally discovered by William Perkin, whilst engaged in research into possible uses for coal tar derivatives.

Perkin's dye was purple in colour, and referred to as 'mauveine' after the colour of the flowers of the French Mallow plant. This discovery stimulated much research in Britain and Europe into the whole concept of synthetic dyes. This coincided with the search by the expanding textile industry for cheap, reliable and colour-fast dyestuffs, which could be produced in bulk. Since then, many thousands of synthetic dyes have been developed and used.

It should be noted that no single dye will colour all fibres. If successful coloration is to take place, both the fibre and the correct dyestuff must be identified and matched for compatibility. This is true for both the textile industry and the small-scale craft knitter, weaver or textile artist.

CLASSIFICATION AND IDENTIFICATION OF FIBRES

Figure 1 shows a range of natural and man-made fibres. Natural fibres include animal, vegetable and mineral based substances, while man-made fibres can either be regenerated cellulose (vegetable fibre) or entirely synthetic. Mineral fibres derived from asbestos (a type of rock) can be excluded on health and safety grounds, and are not really relevant to the craft worker.

Animal fibres, which are protein

based, include wool and silk, and also hair fibres, such as alpaca, llama, camel, cashmere, mohair, rabbit and dog. Vegetable fibres include cotton, linen, jute, sisal, hemp, kapok and ramie.

The main regenerated fibres include viscose and acetate rayons, while the synthetics include Nylon, Acrylan, Terylene and Polyester. Successful dyeing of any of these fibres requires correct identification of the fibre, in order to choose the right dyestuff.

Fibres can be identified by a simple burning test (refer to safety notes below). Briefly, wool, silk and other hair fibres sizzle and burn steadily with an odour of burnt hair, leaving a residue of crisp black beads which crush easily.

Cotton, linen and viscose rayon burn quickly and smell of burnt paper, leaving a black or grey ash.

Additionally, protein fibres tend to self-extinguish when the flame is removed, whereas cellulose fibres continue to burn.

The situation with synthetics is more complex, but generally they tend to shrink from the flame, melting, softening and dripping before catching fire and leaving a hard, bead-like residue.

TO CONDUCT THIS TEST SAFELY

Use a candle in a holder on a heatproof tray, well away from anything inflammable. Use tweezers to hold the sample (10cm of yarn should be more than enough) in the flame, and have ready a container of water to extinguish the flame should the need arise.

IDENTIFICATION BY OTHER MEANS

Yarns can also be identified by examining the fibres through a microscope, or finally by a stain test.

This information is lengthy and complex, and outside the scope of this introductory article. A booklist is included for further information on topics relating to all aspects of dyed textiles.

For your initial experiments, you may find it helpful to purchase yarns with a known fibre content. Texere Yarns (Bradford) produce a wide range of fibres suitable for this purpose.

CHOOSING DYES

In this series of articles, the emphasis is upon dyes which can be used with comparative ease and safety in the home. The two main categories of synthetic dyestuffs, of most interest to the craft knitter are:

Fibre-reactive dyes

These produce their most brilliant colours on mercerised cotton, but will also dye wool and silk. Hot and cold water techniques are used.

Acid dyes

Acid dyes have an affinity with wool and silk. A hot dyebath is used, and a wide range of bright, deep shades is produced.

Natural dyes

These can be time-consuming,

FIGURE 2



particularly if the work is done with home-grown plant material. However, they can produce beautifully subtle shades of colour in most natural fibres. Dyestuffs and mordants (metallic salts required for dyeing permanent colours) are available in prepared kits and packs. Natural dyes can be obtained from madder root, indigo, logwood, tumeric and alkanet, and many, many other sources. This method of dyeing will be covered briefly towards the end of this series.

HEALTH AND SAFETY

Although no chemical should be regarded as entirely hazard-free, fabric dyes for craft purposes, and associated chemicals, present a relatively low risk. Note that this is so as long as they are handled with proper precautions, and that the manufacturer's guidelines on health and safety are adhered to.

Clean and tidy habits should be maintained in both the use and storage of dyes and chemicals. Remember that bright colours and interesting bottles attract small children.

Care should always be taken when handling dyes and chemicals to avoid accidentally swallowing them.

Skin and eye contact should be avoided. If this occurs, wash the area for at least five minutes with cold, clean water. In the event of eye contact, seek qualified medical help as necessary, remembering to note the name of the chemical involved.

The following guidelines should be adhered to:

- * Always wear rubber gloves.
- * A lab coat or full-fronted apron is recommended against spillage.
- * Safety spectacles with transparent sides (B&Q sell these) will provide eye protection.
- * A simple filter-type dust mask (disposable) should be used when mixing dye powders, if there is a chance of the powder being inhaled. This is especially applicable if large quantities of dry powder are being used. Dust from hot and cold water reactive dyes is the most potentially harmful, and can cause sensitivities to build up in some people if breathed in. The reaction is similar to hay fever. Asthmatics should consider getting medical advice before proceeding at all.
- * Avoid inhaling vapour from dye-pots.

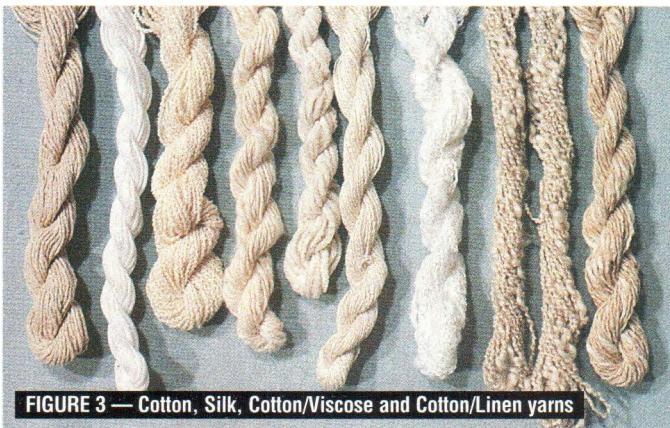


FIGURE 3 — Cotton, Silk, Cotton/Viscose and Cotton/Linen yarns

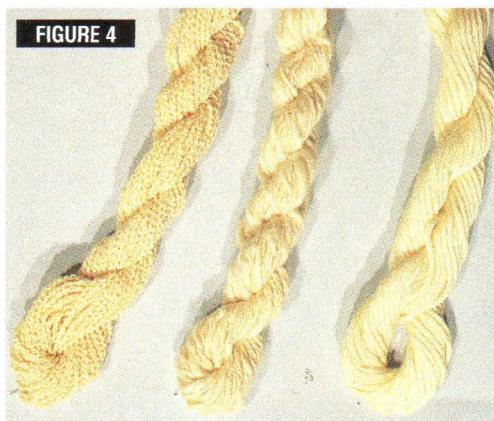


FIGURE 4



FIGURE 5

Adequate ventilation should dispose of any steam, but some chemicals, such as ammonia vapour, will irritate nasal passages.

* Always store dyes and auxiliary chemicals in properly labelled containers, out of reach of children. It is, I believe, illegal to use ex-food containers (such as lemonade bottles) for such purposes. In any case this is best avoided.

* Use specially reserved equipment for dyeing. Do not use pots and pans for dyeing, then use them for cooking the family meal later.

* If you are working in the home, cover all work surfaces with newspaper to avoid contamination. Do not eat, drink or smoke in the dyeing area.

* Normal kitchen safety precautions regarding non-slippery floors and pans of boiling liquid should be observed.

The above rules are mainly common sense, and are intended to protect craft workers, rather than discourage them from proceeding at all.

EQUIPMENT FOR COLD WATER DYEING

Initially, we focus upon cold water dyeing techniques, which are carried out at room temperature. Basic equipment only is required, and this makes the process eminently suited to working in the home.

Dyeing vessels

Plastic buckets and drums are needed, of a size providing sufficient room for the fibres to be covered, and stirred easily during dyeing. As a guide, allow 2-3 litres of liquor per 100gm of yarn. Small plastic containers are handy for mixing dyebath assistants and powdered dyestuffs.

Stirring rods

These should be plastic or wood.

Measuring jugs

Plastic is best and cheapest. Should be 1 litre capacity, and graduated.

5ml plastic teaspoons

A spoon measure can provide approximate weight for dyestuffs and chemicals in the absence of more sophisticated weighing devices. As a rough guide, a half teaspoon = 2gm; a complete teaspoon = 4gm; a fully heaped teaspoon = 8gm (all dry weights).

Scales

Slimmers scales are a useful addition for weighing small amounts of dyestuff, generally these weigh down to between 1-5 gm.

Thermometer

Capable of measuring up to 50°C.

Safety equipment

Rubber gloves, overall etc. (see above).

Calculator

Dye notebook

Plastic disposable 5ml syringes (from Boots and other chemists). Used with stock solutions of dyestuffs and chemicals, for added accuracy.

Filter papers or paper cake-baking cases, to contain powdered dyestuffs on the scale pans, to avoid contamination of the pans.

FIBRE REACTIVE DYES

This class of dyestuff was developed in the early 1950s by ICI, and offers a relatively simple method of producing bright shades on all of the major cellulosic and related fibres, e.g. cotton, linen and viscose, as well as producing paler shades on silk and wool.

Fibre reactive dyes can be used in conjunction with either a hot or a cold dyebath, depending upon the type of dyes being used. Procion MX dyes are used



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FIGURE 6



FIGURE 8



for cold water dyeing, and Procion HE for hot water methods. My experiments which follow are dyed using Kemtex Reactive CD dyes (CD = Cold Dyeing) which, according to the manufacturers, are all highest quality Procion MX dyes sourced from Zeneca Colours (formerly ICI Colours).

Fibre reactive dyes are fixed onto the fabric or yarn by direct chemical linkage, using an alkaline dyebath. This is provided by the addition of sodium carbonate (washing soda) or soda ash during the dyeing process. Common salt is used as an assistant to promote an affinity between the cellulose fibres and the dye molecules.

The most brilliant shades of colour using the cold water method are obtained with mercerised cotton. Softly twisted yarns and loose fibres are more suited to cold water dyeing. Harsh twists and dense fibres can be difficult to penetrate, and are more successfully dyed with Procion HE dyes and a hot dyebath. In this month's article, however, the focus is on cold water methods only.

Procion MX dyes can be intermixed, as can HE dyes, but the two cannot be mixed with each other. Procion dyestuff is available in powdered form and can be stored indefinitely in closed containers and cool conditions. However, under adverse conditions, Procion MX

dyes may lose some of their reactivity. It is most important to note that once the alkali has been added to the dyebath, it is only suitable for use for the next 2-3 hours. A stock solution of dyestuff, without the added alkali, may be stored for 2-3 days if need be. A stock solution solves the problem of weighing out very small amounts of dyestuff for pale shades and sample swatches.

Cold water dyes are sold for domestic consumption under brand names such as 'Dylon'. They are readily available from most major stores and are marketed in a range of pre-blended colours. Although they dye very

successfully, they can lack the flexibility afforded by a selection of basic colours (primaries and secondaries), from which a wide range of colours can be mixed (see last month's article on basic colour theory).

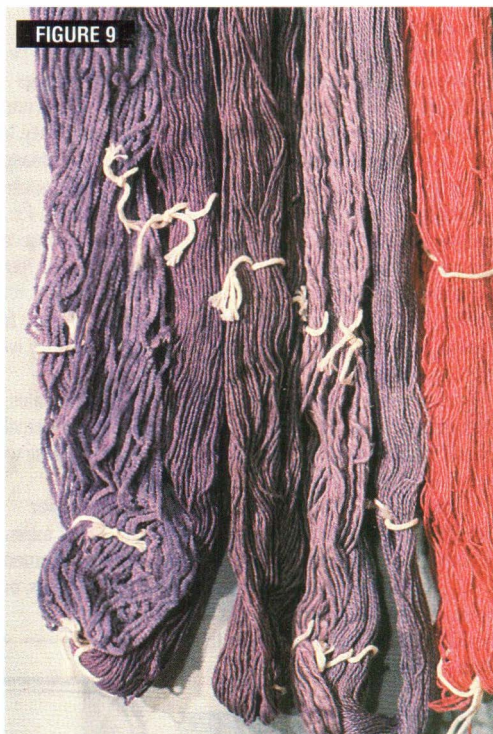
You may wish to experiment with Dylon dyes that are close to the primary colours, e.g. Dylon Cold A13 (French Navy), Dylon Cold A22 (Sahara Sun) and Dylon Cold A21 (Mexican Red).

Before we move on to practical experiments, a word about keeping a dye notebook as a method of recording all of your current and future experiments.

FIGURE 7



FIGURE 9



RECORDING INFORMATION FOR FUTURE USE

It is important to keep a systematic record of all of your dyeing experiments, especially if you want to repeat colours for future projects. The information you will need includes the following:

Yarn type, fibre content and suppliers, with an example of the undyed yarn. A record of the dry weight of the yarn to be dyed.

Colour and type of dyestuff used (e.g. Reactive Red CD).

Details of pre-dyeing treatment of yarn, e.g. scouring in hot water for 10 minutes to remove grease or starch.

Amounts (dry weight) of dyestuff and dyebath assistants.

Volume of dyebath liquor.

Method of dyeing, e.g. conventional cold water method.

Length of time to complete dyeing process.

Sample of dyed yarn, with any further comments, such as ease of dyeing, problems encountered, and anything else you feel should be noted.

If you have access to a home computer, it may be good practice to keep your dye records on disc, in conjunction with actual yarn and fabric samples. You will need a numbering and labelling system applied to all of your undyed and dyed yarns to support this information, which in turn should be recorded on your computerised data sheet. A list of suppliers with product information could also be stored on disc for easy reference.

PREPARATION OF YARN FOR DYEING

Prepare yarn into 50-100gm (approx) hanks, or smaller if desired. Tie the two ends of yarn together, and insert a series of figure-of-eight ties at regular intervals, as shown in Figure 2. Do not tie them too tightly, or you may find that you have inadvertently produced a tie-dye effect.

Use a plain, undyed cotton (I have used coloured cotton in the illustration so you can see the ties clearly). NB: to hank yarn, use either an umbrella swift winder, or a suitably sized book or drawing board.

Weigh the dry weight of the yarn to be dyed, and make a note of it in your dye notes. Scour the yarn, to remove any

FIGURE 10



FIGURE 11



impurities such as size, starch or oil which might impede the dyeing process. Use hot water (50°C) for cotton yarns, with 5ml of scouring agent (available from Kemtex) in approximately 2 litres of water, and stir gently for 10-15 minutes. Rinse thoroughly in warm water, and either transfer directly to the prepared dye-bath, or dry away from direct heat or sunlight. Note that heavily processed cotton yarns may need to be boiled for up to one hour, to dislodge some types of finish.

TESTING FOR ABSORBENCY

Dry cotton fibres can be tested for absorbency thus. Sprinkle tepid water droplets onto the yarn. If they soak in quickly, then no pre-scouring is necessary. If, on the other hand, the fibre is slow to absorb the water droplets, then this indicates the presence of finishing agents, and hence the need to scour.

Note: In next month's article we will discuss various methods of calculating the amount of yarn in each hank. This does not present a problem if you hank up complete 25gm or 50gm balls. However, if you are winding off from cones or part balls, you will need some way of calculating the weight of each skein.

BASIC PROCION MX COLD WATER DYE RECIPE

Preparing the dyebath and dye solution

(1) The dry weight of the yarn must be known.

(2) Taking 100gm of cotton as an example, to calculate the amount of dyestuff required, use the following formula (practical examples will be given).

Dry weight of goods x (% of dyestuff) / 100
Colour strength for Procion MX dyes is calculated using the following percentages (ref. Coloration of Cotton — a booklet from Kemtex Craft Dyes).

0.2gm - 0.5gm for pale shades
0.5gm - 1.0gm for medium shades
2.0gm - 4.0gm for deep shades

Examples:

(a) 100gm cotton x 0.2% strength = $100 \times 0.2 / 100 = 0.2\text{gm}$ of dyestuff

(b) 55gm cotton x 2% strength = $55 \times 2 / 100 = 1.1\text{gm}$ of dyestuff

(c) 100gm cotton x 1% strength = $100 \times 1 / 100 = 1\text{gm}$ of dyestuff.

PREPARING THE DYE SOLUTION

Dry dyestuff should never be added directly to the dyebath. Dissolve the measured amount of dry dye powder in a small container, separate from the main dyebath, using tepid water. Stir to a smooth paste until a clear solution is obtained, using as little water as possible. Do not use hot water above 50°C to assist this process.

Liquor ratio — main dye bath

Calculate the volume of cold water required, using a ratio of 20:1 or 30:1 water to yarn, by weight.

Conveniently, 1ml of water weighs 1gm,

so 100gm of yarn would require 2000 or 3000 ml of water (2 or 3 litres). If the yarn weighed 50gm, then 1000 or 1500 ml (1 or 1.5 litres) of water would be used.

The dyebath should be lukewarm (30°C max). The aim is to use just sufficient liquor to cover the yarn, and allow it to move freely, but too high a liquor-to-goods ratio will result in paler shades.

Dyebath assistants

Dissolve the recommended amount of soda ash in warm water, and keep it in a separate container until needed.

Pale shades; 4gm per 100gm yarn

Med. shades; 6gm ditto

Deep shades; 8gm ditto

Weigh out the recommended amount of common salt.

Pale shades; 25gm

Med. shades; 40gm

Deep shades; 50gm

(all per 100gm yarn)

Adding the dye solution to the main dyebath

Add the dissolved dye to the cold bath, stir well, and enter the pre-wetted yarn. Stir gently for 5 min. Continue to stir the dyebath, while sprinkling in the measured amount of salt over a period of 10 min. Stir gently for a further 10 min. Add the soda ash solution, while continuing to stir for a further 15 min (for pale shades) or 30 min (for medium to deep shades).

Remove yarn from dyebath, and rinse thoroughly in cold water. Keep changing the water until no more dye washes out of the yarn. Remove any traces of un-reacted dye by washing the sample in warm soapy water. Hang up to dry. I threaded my hanks of dyed yarn over the legs of an old pair of tights, then pegged the tights to the washing line to dry naturally.

INITIAL EXPERIMENTS

The first batch of sampling was undertaken to test the comparative strengths of the main base colours from the Kemtex range of Reactive CD dyes on a range of yarns, which included 100% cotton and silk, and mixed fibres, such as cotton/linen and cotton/viscose (see Figure 3).

Five separate dyebaths, using the basic recipe, were prepared one after the other, using a medium strength shade (1%) of the following colours (see Figures 4 to 8):

Yellow CD 103; Gold CD 111; Red CD 142; Blue CD 150; Turquoise CD 164.

Note that the base colour of the undyed yarns, ranging from bright white (Cotton Paula) to ecru (Silk Barette) will influence the final dyed colour, producing a range of attractive shades in one dyebath.

Mixed fibre blends produce a two-tone effect, particularly effective where the yarn is made up of a matt and a shiny end of fibre. Figures 9 to 11 illustrate the technique of over-dyeing. Small amounts of yarn were wound off into separate skeins from the first dyebath, and re-dyed in a bath of any one of the five base colours (other than

the original colour, of course). A range of intermediate hues is the result, giving greens, purples or oranges.

OVERDYEING COLOURED HANKS PREPARED IN THE PREVIOUS EXPERIMENT

Dyebath 1. 1% Gold Reactive CD, 100gm of mixed hanks:

Yellow crepe cotton; Red viscose and cotton slub; Red mercerised cotton; Red chenille; Undyed silk (to make up weight to 100gm).

Dyebath 2. 1% Turquoise Reactive CD, 100gm mixed hanks:

Gold chenille; Gold cotton Paula; Gold cotton/linen slub; Yellow slub cotton; Blue viscose/cotton slub; Blue cotton Paula; Undyed wool (to make weight).

Dyebath 3. 1% Red Reactive CD:

Silk Bourette, Blue; Chenille, Blue; Mercerised cotton, Turquoise; Slub cotton, Turquoise; Silk Bourette, Turquoise; Undyed silk, to make weight.

Dry dye weight as before, $100 \times 1 / 100 = 1\text{gm}$

Common salt, 40gm

Soda ash, 6gm

Dyebath liquor, 3 litres

Further experiments could be tried with paler and deeper shades of the five base colours.

In next month's article — space permitting — I hope to cover tie-dyed yarns (a rapid method of cold water dyeing, suited to small amounts of yarn), and

methods of making up stock solutions of dyestuff and chemicals, to give greater accuracy in colour matching on subsequent batches of yarn. Finally, we will discuss ways in which accurate quantities of yarn can be measured off from part cones for future dye projects.

Suppliers

Dyes, essential chemicals and booklets on wool, silk and cotton coloration available from Kemtex Craft Dyes, Kemtex Services Ltd, Tameside Business Centre, Windmill Lane, Denton, Manchester M34 3QS.

A wide selection of dyed and undyed yarns is available from Texere Yarns, College Mill, Barkerend Road, Bradford BD3 9AQ, Tel 0274 722191.

I would particularly like to thank the above named companies for all their help, given by way of yarns and dyestuffs, during the preparation of this series of articles.

Booklist

A Manual of Dyes and Fabrics, by Joyce Storey (Thames and Hudson 1978).

A History of Dyed Textiles, by Stuart Robinson (Studio Vista 1969).

Synthetic Dyeing, by Frances Tompson (David & Charles 1987).

Techniques in Printed, Painted and Resist Patterned Textiles (Craft Council 1994).

Ashford Book of Dyeing (Milner).

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SPOTLIGHT

We hope that our Electronic Works supplement has given you lots of new ideas to make the best of your machine. However, if it has sparked off the desire to find a special design or sent you searching for a starting point for your own original; given you the fancy to try something a bit different, to keep up with the international knitting scene or try some simple computer designing, read on. One of our spotlighted companies could have just what you need.

FOREIGN INSPIRATIONS

If you want to know what machine knitters are making in the USA or Japan, have you sent for the catalogue from The Knitting Neuk? They have a splendid

listing of books and patterns, even discs (in a variety of formats) from a well-respected list of international designers and teachers. No need to seek out foreign currency or awkward payment methods, ordering from The Knitting Neuk takes the hassle out of obtaining the latest American stitch collection or Japanese machine knitting magazine.

DESIGN SOURCES AND RESOURCES FOR ELECTRONICS WORKS

If you are a knitting club member, do your club a favour, get the catalogue and persuade the club to add some special items to the library — there's something for all tastes, knitting levels and machine types — order your copy today.

COMPUTER DESIGN

Whether you have an electronic or a punchcard machine, you can use a computer to design your own stitch patterns, copy, save and catalogue those you fancy from the magazines or modify old favourites for a new look.

MSAPCD (Mylar Sheet and Punchcard Designer) is the name of a modestly priced and simple to use program, ideal for beginners and occasional hobbyists. Features include the ability to design patterns up to 180 stitches wide, with lots of short-cuts, such as quick draw straight lines, colour swapping, and saving and manipulating parts of designs. Pictures made in paint and drawing programs in PCX format can be brought on to the MSAPCD screen ready gridded, or patterns can be turned into PCX pictures for further additions in another paint program. Quick and easy to learn, with scale printouts for punchcard or mylar sheets, MSAPCD is good value for money.

Foxwood Designs have two products which could satisfy your need to create or build a library of original designs. Ingrid is the name of their computer stitch designing program. A graphical layout of symbols in boxes alongside the design screen makes the program 'user friendly' and quick to use. Stitch patterns of up to 200 stitches and 450 rows can be designed, parts saved and manipulated, chequerboard backings added automatically, pattern repeats shown and pattern, stitch and row dimensions quickly changed. Printouts can be to scale for punchcard, mylar sheet and Deco use and there is also a facility to print double jacquard formats for up to eight colours in a row.

Foxwood Designs have obviously put their own program to good use — if you want a wide selection of new stitch designs, then you will find plenty to choose from in their Electric Design Library. From bold motifs to tiny borders, pictures to Fair Isle repeats — this is another must for the club library.

PASSAP AND PFAFF USERS

Irene Krieger's name is justifiably respected for her knowledge and teaching on all aspects of Duo and E6000 machines. Amongst her productions are several targeted directly at the E6000 and Creation 6 user. Her book *Creation 6 — a Tutorial* will give any novice user a jump start and also provides a quick and easy reference for the more experienced. All Irene's books and ref-

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erence cards are easy to read with explanations the manuals forgot to put in. Irene also has a pattern and disc collection. There's something here for every Duo, E6000 and Creation 6 user — so check out her list.

Helen Burke might be a slightly less familiar name, but she has an interesting new angle for Duo and E6000 readers with her *Purely Pushers* series. The latest, *Purely Pushers for Babies* includes within the eight outfit designs, all-in-one, pram sets for boys and girls, cardigans and a sleeping bag. Yarns used range from 4 ply to 2/30s Acrylic and instructions are given for both Duo and E6000 machines for the mainly textured fabrics. For a varied addition to your pattern collection, don't forget to contact Helen.

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Diana Lewin has just produced her first two books (see Val Slater's review on page 60) which include some neat and original touches. If you fancy florals or a new motif for a big or little 'kid' then don't miss out!

Wendy Damon has a beautiful selection of designs on disc for electronic knitters — her multi-coloured jacquards are particularly striking. She also sells an original and flattering set of garment patterns with distinctive features such as neat darting or peplums all featuring Wendy's original stitch patterns. Get the discs for yourself, even if you share the patterns with the club library!

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Angela Gordon of Compact Services has many designs and aids to offer the electronic knitter, including stitch designs on disc and teaching note sets for DesignaKnit (the latter are highly recommended reading however long you have been using the program!). Take a look at the advertisement for the full product range, I think you'll find something you'll like here.

Addresses, telephone numbers and product information for the companies featured can be found in their advertisements on these pages

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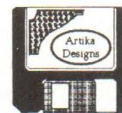
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SIZES

To suit bust 86-91[96-101]cm.
Finished measurement 96[120]cm.
Length 66cm.
Sleeve seam 49cm.
Figures in square brackets [] refer to the larger sizes.

MATERIALS

AK Yarns Superfine Merino
1 x 150g cone in A.
1 x 100g cone in each of B, C, D, E and H.
Forsell Superwash 2 ply Wool
100g in each of F and G.

MAIN TENSION

40 sts and 128 rows to 10cm measured over three colour jacquard patt after washing and drying (tension dial approx 3/3).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 28.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN PROGRAM/MYLAR SHEET

Mark mylar sheet and/or program patt before starting to knit.

Note: Two patterns are given — one for machines with the facility to program three colours simultaneously. An alternative pattern grid is given for machines which do not have this facility. Both styles of marking should give the same end result when knitted, simply select the one appropriate for your machine.

PATTERN NOTE

Main patt worked as three colour jacquard changing colours thus:

RC	COLOUR ORDER					
	BACK/FRONT			SLEEVES		
	1	2	3	1	2	3
000	B	G	C	B	G	C
79	A	D	E	A	D	E
159	G	H	F	G	H	F
239	H	G	D	H	G	D
319	C	F	E	C	F	E
399	B	C	A	E	D	A
479	G	E	D			
559	A	F	C			
639	E	D	A			

Consult machine manual if required to see which direction the select/memo-
rise row should be done to commence
patt at colour changer side. Add one extra

Lady's Multi-coloured Jacquard Sweater

for electronic machines

Illustrated on page 18

MACHINES: These instructions are written for standard gauge electronic machines with ribber and double bed colour changer

YARN: AK Yarns Superfine Merino and Forsell 2 ply Superwash Wool

FIBRE CONTENT: Both yarns are 100% Wool

COLOUR: We used Superfine Merino in Shade 17 (A), Shade 18 (B), Shade 2 (C), Shade 1 (D) and Shade 7 (E). 2 ply Superwash in Old Gold Shade 47 (F), Damson Shade 42 (G) and Teal Shade 65 (H)

STOCKISTS: Forsell 2 ply Superwash: If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG.

Superfine Merino is available via mail order from AK Yarns, Units 30-31 Brindley Road, Dodwells Industrial Estate, Hinckley, Leics LE10 3BY

row to starting rib if required to bring carriage to correct position.

SPECIAL NOTE

Size 86-91cm does not have side panels, and therefore has normal side seams. Size 96-101 has side panels.

Neckline worked using cut and sew method, see neck shaping guide.

Yarn used two stranded for welts and sleeve cuffs. Thread one end from two cones, or wind off a ball and thread one end from cone and one from ball through two tension masts of equal tension and into carriage feeder together and treat as though they were the one yarn. Neckband worked using yarn singly.

BACK AND FRONT

Work two pieces alike

With RB in position set machine for 2x1 rib (2x2 industrial pitch 'H'). Push 193 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 (H) rib. CAR. Using 2 ends of A, cast on and K3 tubular rows. Using MT-2/MT-2, K40 rows. Bring all Ns to WP and set carr for FNR. K2 tubular rows. Program patt and set carr to select/memorise for patt. Using MT-1/MT-1, K1 row*.

RC000 Using single strands of B, C and G, thread up colour changer in sequence given in patt note. Set carriage for jacquard knitting and work in three colour patt (see patt note) throughout. K until RC shows 405.

SHAPE ARMHOLES

Size 86-91cm: Cast off 20 sts at beg of next 2 rows. 153 sts.

Size 96-101cm: Place a marker at each edge.

All sizes: K until RC shows 730. Transfer sts to MB. Using MT+1, K1 row and cast off.

SIDE PANEL (KNIT TWO)

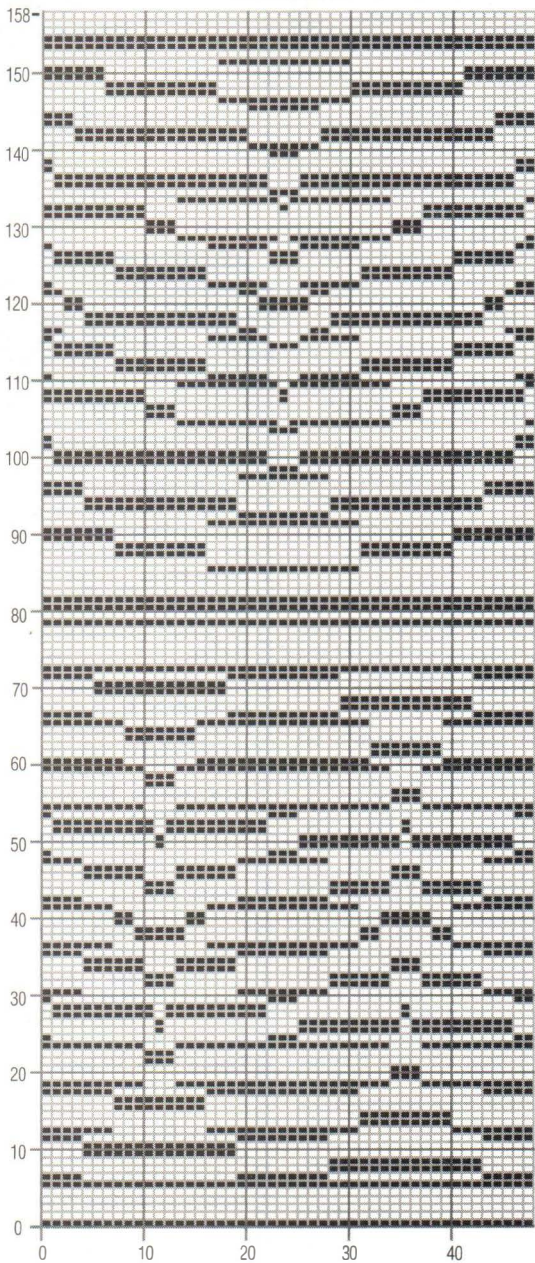
Required for 96-101cm size only

With RB in position set machine for 2x1 (H) rib. Push 49 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 (H) rib. Work as given for back and front until RC shows 406. Transfer sts to MB and cast off.

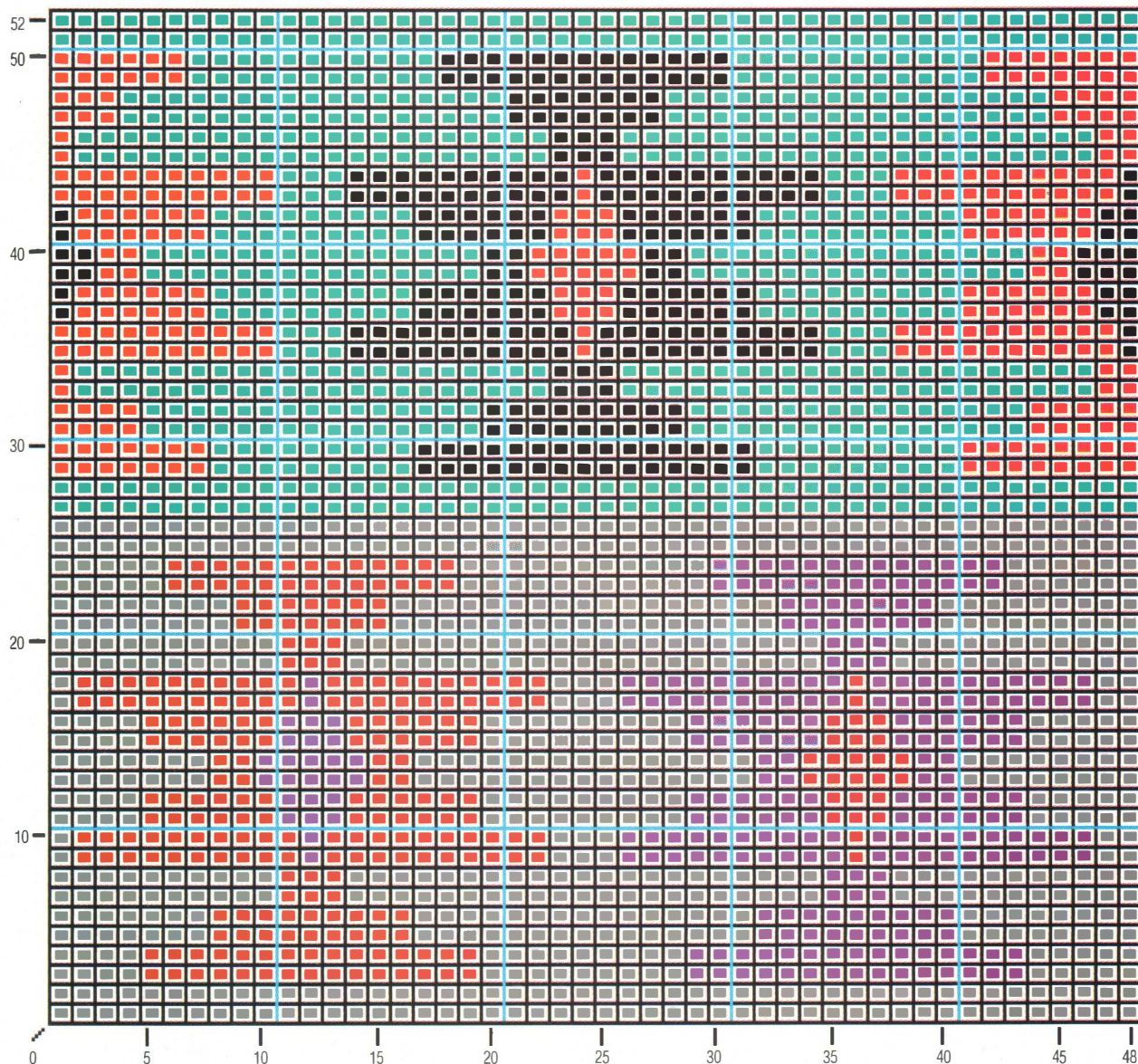
SLEEVES

With RB in position set machine for 2x1 (H) rib. Push 89 Ns on MB and corresponding Ns on RB to WP. Work as given for back and front, following sleeve colour sequence (see patt note) throughout. At the same time when RC shows 6, inc 1 st (following any specific inc directions in manual as required) at each end of next and every foll 6th row 30 times in all. 149 sts. K9 rows.

THREE-COLOUR JACQUARD — for machines where you cannot enter three colours simultaneously. Use double length



PATTERN FOR THREE COLOUR INPUT



Inc 1 st at each end of next and every foll 10th row 24 times in all. 197 sts. K until RC shows 474. Transfer sts to MB and using MT+1, K1 row. Cast off.

SHAPE NECK

Using shaping guide, mark back and front neck with chalk. Tack around chalk line. Machine with small zig-zag or overlocker just below marked line. Cut along marked line. Join R shoulder seam by placing sts on machine, right sides together. Using A and MT+1, K1 row and cast off.

NECKBAND

With RB in position set machine for 1x1 rib. Push 160 Ns on MB and corresponding Ns on RB to WP. Using A (single strand) cast on and K3 tubular rows. Using T2/2, K8 rows. Using T1/1, K6 rows. Using T2/2, K2 rows H, 2 rows E, 2 rows D, 2 rows B, 2 rows F. Using T3/3, K2 rows A. Transfer sts to MB and using MT+1, K1 row. With right side facing, pick up neckband

and hang evenly along the row. K3 rows and WK.

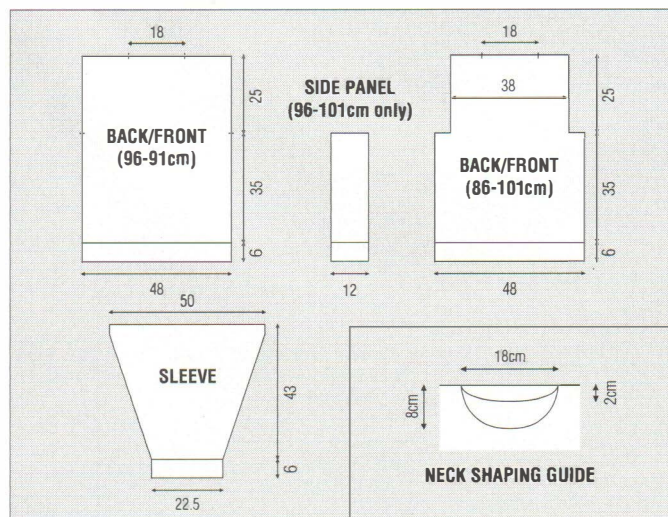
TO MAKE UP

Join rem shoulder seam. Finish neckband by backstitching through last row worked in A. Turn band in half to inside and slip stitch down.

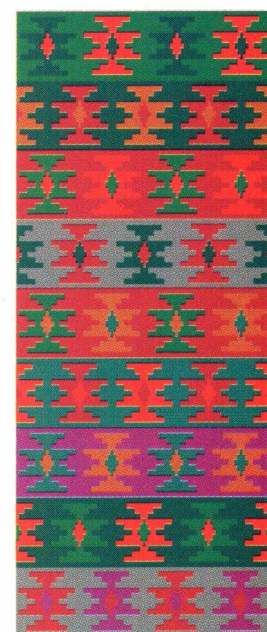
Size 86-91cm: Set in sleeves. Join side and sleeve seams.

Size 96-101cm: Insert side panels, thus joining side seams. Join sleeve seams. Set in sleeves.

All sizes: Hand wash and spin garment. Block to correct measurements and leave to dry.



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Carole Baker
looks at ways of
adding interesting
and fun features
to kid's knits

Kids' KNITS

This month, we are going to look at some ways in which we can take a simple child's sweater or jacket and add some interesting features. Picture 1 shows the sweater we featured last month with a simple pouch pocket on the front. This came about from personal experience.

I can remember one memorable hot summer (yes, we did used to have hot summers), about 13 years ago. My son was a year old and we had spent the afternoon shopping. I had gone to our local town centre with a long list which included such stops as library, shoe repair, etc, etc. Some three hours later we arrived back at the car and Freddie was missing. My son was sound asleep

in his pushchair and I hadn't noticed that his beloved Fred the Ted had slipped out from under his arm. We spent the next hour or so frantically backtracking everywhere we had been. We are probably one of the few families in the land to have filed a 'Missing Bear Report' at their local police station. I ended up sneaking into a shop to buy a replacement but fortunately it wasn't necessary as the story had a happy ending. Fred had crawled under one of the shelves in the library and I had a phone call to say they had found him when closing up for the day. Fred got even more adventurous later that year when he jumped off a cliff in North Devon. My brave husband did the necessary descent

and made it back to the top again but from then on it was Fred that wore the safety harness, not my son!

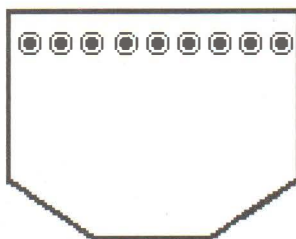
ADDING A CUBBY HOLE

Children haven't changed much over the years. It is a case of in one hand and out of the mind. They will put down whatever they are holding to explore anything else that catches their eye. If you knit a cubby hole of some sort into their sweater it not only adds an attractive feature but keeps their treasures safe and sound. It can be used for all sorts of items of importance, not just favourite friends. The pouch pocket is really simple to knit and can be easily adapted to suit your needs.

First of all decide how big you want your pocket — this might be governed by the size of the animal it must fit or the size of the sweater itself. To have too large a pocket would make the whole thing look out of proportion. If you are going to add a design to the front work this out now, dependent on the number of stitches.

I used my PPD to extract the necessary letters for the 'I love my bear' motif and the heart was a small padded red heart that I found in my 'bits and bobs' box. You could use a simple punchcard design, or Swiss darning, embroidery or a purchased motif to add some interest to the pocket. Alternatively, you could knit it in lace using a 1x1 bird's-eye pattern to represent a net. Diagram 1 shows that I have added a little shaping to the bottom of the pocket. Knit a row of eyelet holes about four to six rows from the top. Knit two lengths of cord and secure these at each side. When attaching the pocket to the sweater don't stitch it flat against the surface. Leave room for whatever will be inside as otherwise when you draw up the cords the whole front of the sweater will pucker up, not just the pocket.

DIAGRAM 1



ADDING A BACK-PACK

We can take this theme a step further by knitting a back-pack on the back of the sweater or jacket (Picture 2). Don't be too adventurous and make it too big or they will fill it up with all sorts of things and it will quickly go out of shape.

EDUCATIONAL AIDS!

Picture 3 shows how we can incorporate some useful learning aids into our children's clothes without them being aware. Some of my teacher friends quite justifiably grumble that their four and five year olds arrive at school having been taught by Mum how to read and write but that they are incapable of tying their shoe laces or buttoning their clothes. It is really helpful to give them as many opportunities as possible to get in some practice. As you can see, our jacket/back-pack uses buttons, a zip, buckles, etc. for the tiny fingers to practise on. You could also incorporate some Velcro and some rows of eyelets with laces.

There are other ways we can use our children's clothes to give them a head start on early learning. Try making up some punchcards with the colours



PICTURE 1

written on them and then knit a sweater with say the front knitted in red with the word 'red' all over it; one blue sleeve with the word 'blue' and so on. This idea can also be used with the letters of the alphabet, numbers, and some simple sums, just as an example.

ADDING A LITTLE EXTRA

You will invariably find that when you've finished your sweater you will have a reasonable amount of yarn left over. If you use this to make a pair of jogging bottoms, as shown in Picture 1, you will find that you don't just have an attractive co-ordinated outfit but an item of wardrobe that you will wonder how you managed without. When a day on the beach starts to cloud over and the legs get chilled, or when you're out for a walk to feed the ducks and the bread thrower gets over-enthusiastic are just a couple of examples. Take a spare pair of jogging bottoms out with you and they will be ready should the occasion arise. I have given you a basic pattern for the joggers for a size to suit a four to five year old. Obviously these can be adjusted to suit any size child. There is no definite front or back to the pattern, which makes it easier for the child to put them on himself.

JOGGING TROUSERS

MACHINES

These instructions are written for standard gauge machines.

YARN

4 ply Acrylic.

SIZES

To suit 4 to 5 year old.

MATERIALS

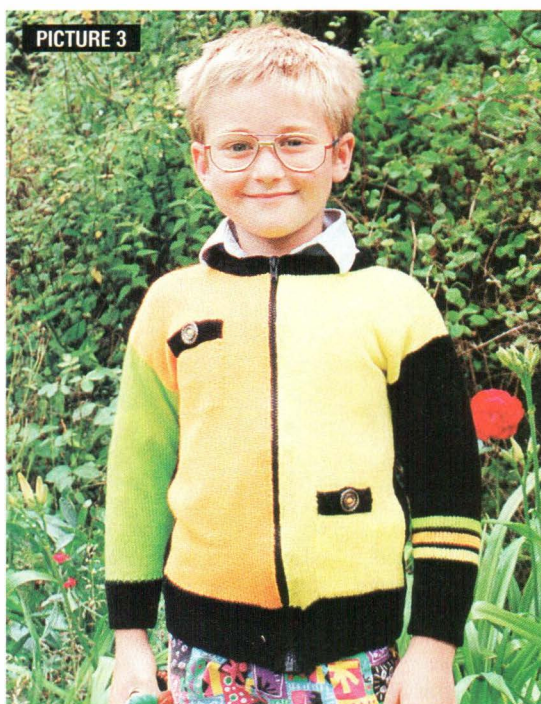
Approx 350g in MC.

MAIN TENSION

TD approx 6.

ABBREVIATIONS

See page 28.



PICTURE 3



PICTURE 4

NOTE

Knit side is used as right side.

TROUSERS WAISTBAND

Cast on 94 sts with WY and knit a few rows. Using MC and MT, K 12 rows. Using MT+4, K 1 row. Using MT, K 12 rows. Pick up sts from first row worked in MC and hang evenly along the row (to make a hem).

RC000. MT, K76 rows. Inc 1 st at beg of next 2 rows. Cast on 3 sts at beg of next 2 rows. (102 sts). K 150 rows. WK.

CUFFS

Cast on 57 sts for 1x1 rib. Using MT-3/MT-3, K 19 rows. Transfer sts to MB. Pick up sts from bottom of trouser leg, decreasing evenly along the row. Using T10, K 1 row and latch off. Make another piece the same.

TO MAKE UP

Join front and back seams. Join leg seams. Insert a length of elastic through waistband.

Finally for this month, let's take the jogging suit one step further and turn it into an exciting fancy dress costume/play suit, which has the added bonus of being comfortable, totally washable and fun to wear. If you look at Picture 4 you will see that the basic pattern for the Tiger suit is the jogging bottoms from the pattern above with a simple sweater top. I have added a hood stitched inside the neckband, some knitted ears and a tail. The range

of animals can be almost endless, using different colours and animal skin patterns. For instance, a grey suit could be an elephant, a mouse, or a rabbit as long as it had the right shaped ears and tail.

Next month, we will look at outdoor wear — coats, hats, scarves, etc, and begin to explore suits and party dresses using fancy yarns. So until then, happy knitting.



PICTURE 2

BROTHER
PASSAP





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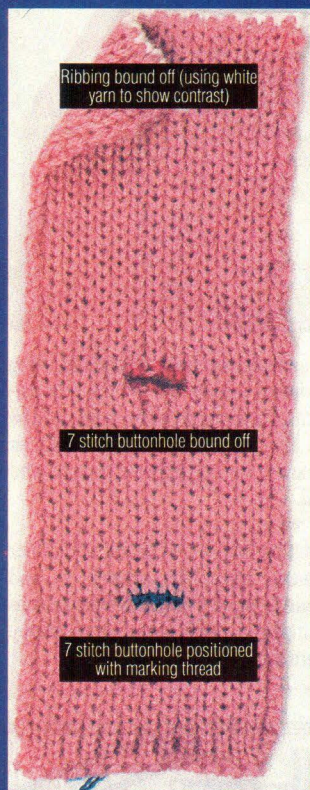
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Betty Abbot
discusses the basic
techniques that she
considers of prime
importance



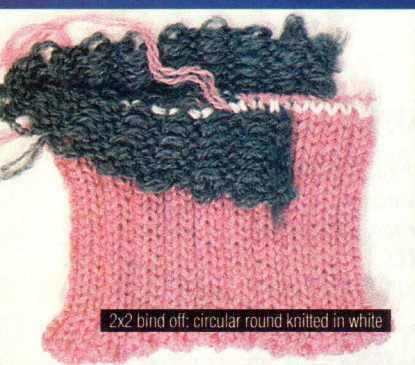
Ribbing bound off (using white yarn to show contrast)

7 stitch buttonhole bound off

7 stitch buttonhole positioned with marking thread



Cuff bind off: 1x1 rib, circular round worked in white — waste yarn partly cut to show finished binding



2x2 bind off: circular round knitted in white

MASTER CLASS

At a glance this month's column could be dismissed as being nothing more than a back to basics session. After all grafting and binding off are two techniques which we can take for granted — and sometimes spend less time than we should in perfecting. I would argue that they are two of the foundations of a successful knitter's expertise, along with such skills as choosing the correct tension for any yarn/stitch combination, marrying ribs to fabric (when to use full needle, 1x1, 2x1, 2x2 or circular knit cuffs/welts/neckbands), a critical eye for garment shape and a good colour sense.

BINDING OFF

Binding off is the means by which open rib stitches are closed or sealed to give the appearance of a rib cast on. Nearly every ribber manual will show this technique for closing 1x1 and 2x2 rib on its back pages. If you remember that a zig-zag row is the first step to beginning a rib cast on, a binding off is nothing more than a final zig-zag row worked with needle and thread rather than ribber carriage. It means that when a difficult-to-calculate length of strapping is needed one can always knit an extra fifty rows beyond a 'guesstimate' length, attach the strapping and unpick back to the exact position to line up with the welt cast on. Ideally, the yarn end should be at the outside of the rib. Shorten it until it is no more than four times the width of the strapping, use a short, blunt needle and bind off. The end of thread finishes by the seam ready to be neatly hidden.

BUTTONHOLE FINISH

Large buttonholes in a ribber fabric seldom look tidy or keep a good shape and are a dreadful fiddle to knit, so use binding off skills here too. Take short pieces of strong smooth waste yarn, such as fine mercerised cotton and where the buttonholes are to be inserted manually knit the stitches on those needles in waste yarn, then continue in rib.

To complete buttonholes give the rib a steaming to set the fabric. Complete one buttonhole at a time. Pull out the waste yarn. Use main yarn to bind

off round both sides of the buttonhole, stitch by stitch. For a neat start, strand down yarn to half the thickness used in rib and twice the length required. Double the yarn and thread through the needle using the loop to anchor thread into rib. If the buttonhole is very large and needs assistance to keep in shape it is even possible to thread yarn invisibly within the bind off to control the size of the opening.

Sometimes it is difficult to position buttonholes until the garment is knitted, but large buttonholes can be added in this way. Having two extra ends of yarn to dispose of needs care. Mark the position with accuracy, cut the centre stitch, carefully unpick back until the correct number of stitches have been opened and bind off as before.

BINDING OFF FOR A SLEEVE FINISH

The other very obvious place to use a bind off is when sleeves have been knitted down from the sleeve cap to cuff and here, where the exact length of rib is known, an even neater result is possible, just think back to a ribbed cast on. Zig-zag row followed by circular. So when the required number of rows of rib have been knitted, finish one round circular in main yarn (do not break main yarn) followed by six to ten rounds circular in waste yarn and concluding with a final row in rib using main yarn.

Watch the tension, to check it knit a swatch first to ensure that it is not too loose nor so tight that there is no room for sewing needle and thread to go through each stitch.

To bind off, undo final row in main yarn and thread end into a short blunt needle — it will probably have undone itself anyway — and allow the waste yarn to roll back exposing the round knitted in main yarn, waiting ready to be bound off. You know that the binding off thread is the correct length, for you have already knitted it across the row!

Mastering a bind off creates further design freedom for it becomes irrelevant whether cast on or cast off is used, the end result will always look good.

GRAFTING

Grafting is the means whereby two sets

of open stitches are joined using needle and thread to form a further row of 'knitting'.

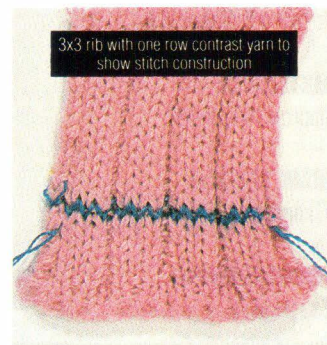
It helps to have a clear understanding of a few technical matters. Generally the rules of grafting are that where the open stitches have been knitted separately and are joined together, one piece will always be half a stitch out of line with the other. You will know that when picking up stitches out of a waste yarn cast on there is always a half stitch loop at each side and the total number of whole stitches is one less than the original cast on. For this reason grafting open stitches in rib does not give a good result. There is one exception to this, where rib has been knitted out of waste yarn a perfect graft is possible. Useful for a sideways knitted collar, or where rib is used sideways at cuff or welt.

It is much easier at any stage to work with open stitches in a fabric which has been set, but pressing before the graft is sewn is not a good idea as it can create lines across the fabric. Several good bursts of steam from above the fabric will set it well. Allow synthetics to cool before moving.

LENGTH CHANGES

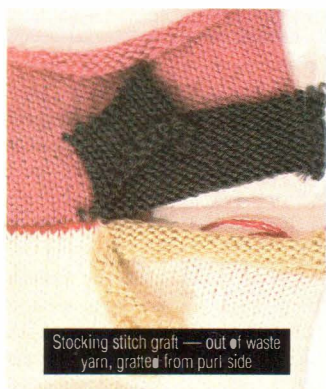
Grafting offers an excellent means of altering the length of a piece of fabric by pulling a thread (a row of knitting) to separate the knitting into two pieces.

To lengthen, the open stitches of piece one are rehung, the extra rows knitted. Do not break main yarn and the work should be finished with several rows of waste yarn and one row of main yarn (grafting length) before removing from the machine. The waste yarn does a great job, rolling back to reveal the main yarn stitches ready to graft, but



3x3 rib with one row contrast yarn to show stitch construction





Stocking stitch graft — out of waste yarn, grafted from purl side



Split skirt binding: zig-zag rows on each piece were knitted in grey



Skirt sample bound

preventing them from running.

To shorten, a second thread is pulled to remove the unwanted fabric and the open stitches grafted back together. Stocking stitch is the easiest fabric to graft, but it is possible to graft many single bed patterns, even single bed jacquard, when the stitch structure is properly understood.

CHOOSING WHERE TO GRAFT

Many patterns have areas of plain stocking stitch within the overall pattern and wherever possible choose to place the graft within these. Remember that the sewn row replaces a row of knitting so be careful not to include an extra row which will throw a pattern.

If in doubt that a graft to alter the length will work, take time to analyse the pattern, looking for a place where the fabric can be easily separated and subsequently grafted. Knit a stitch swatch, plan which row should be

grafted and knit this row only in a contrast yarn. This gives the key to the position of the grafting thread throughout the row. Knitting a short piece of rib with one row in contrast yarn provides a key to any rib graft too.

GRAFTING TECHNIQUES

It is easier to work either from both pieces with waste yarn added or from two fine knitting needles, rather than from one of each. To work from needles, insert a fine knitting needle to pick up every stitch in last row of main yarn before waste then unpick waste yarn if there is any. Pick up open stitches from piece two on to a second fine knitting needle and graft from plain side.

To work from waste yarn, hang two pieces on to machine, K10 rows in waste yarn and remove. Grafting from waste yarn is best done from the purl side, on a flat surface, such as a domestic ironing board set in a window in good light.

SEAM CLOSURES

Grafting is an obvious means of closing sideways knitted skirts. For the best finish plan work so that the first row of the skirt begins at waistband and the last row at the hem edge. Do not break main yarn. Knit several rows waste yarn then knit one row in main yarn, break, remove skirt from machine. Correct length of grafting yarn is ready and waiting and both ends of yarn are positioned at waistband for neat finishing.

SLIT FINISHES

All very simple stuff you might say and so it is. But recently I have been knitting a number of tunics with split sides, the sort of utterly simple garment which depends on the best possible finishing to look really classy. Rather than bind the splits with a double stocking stitch band which can be inclined to flip forward I opted for the crisper look given to the fold line by a ribber cast on and used the ribber to U knit the bindings. This also avoided the bulk of a seam at the hem edge. They were linked using a two stitches wide seam bite over the selvedge, finishing two rows beyond the cast on stitches at the top of the splits. The next thought was to make a matching skirt, this time with a centre split with no seam above, but to sit well and to give emphasis to the design feature the binding would be best extended to a width of six stitches above the split. A grafting technique offered the simplest and best solution. The bindings this time were knitted (work two) as follows:

Same number of needles each bed, ribber set HP. CAR. T0/0, knit zig-zag row, hang comb and weight. With nylon cord at right edge, manually knit along 6 stitches on MB followed by 6 stitches on RB. *Set MB to K, RB to slip/part/empty. MT, K2 rows. Set MB to slip/part/empty, RB to K, using MT, K2 rows*. Repeat from * to * until 8 rows knitted each bed. Using waste yarn, knit at least 12 rounds.

Steam press. Pull out nylon cord. Place bindings flat with open stitches facing each other. Using end of yarn from zig-zag row graft open stitches from top of one binding to top of other. Turn over and graft second side. To complete, link or backstitch open stitches to each side of split, taking as many stitches into seam as necessary to allow binding to sit flat. Neatly hand sew top of binding to skirt.

A SIMPLIFIED PROCESS

This binding enabled the skirt to be knitted in a simplified and quicker way. Rather than having to position the first piece on the needle bed, knit up to the top of the split, take off on garter bar, knit second piece, cast on stitches between, reselect pattern of frehug side — all time-consuming and accident prone. Using this binding the skirt can be knitted in one piece and the split cut and sewn in position, then the binding knitted to fit. All of which avoids a good example of over engineering, for once the skirt is completed it is impossible to tell how it was constructed.

HINTS AND TIPS

As a footnote, nowadays I seldom knit a stocking stitch neckband, preferring to use the ribber to get a much sharper fold line and believe that the appearance more than compensates for having an extra end of yarn to dispose of. If garment is knitted at T6, MT for neckband will be 5. Have two lots of main

yarn, one each in feeds 1 and 2. Same number of needles both beds. Using yarn in feed 1 T0/0 knit zig-zag row, hang comb and weights. RC000. Set ribber carriage four dots tighter than MT e.g. 3.2. *Set MB to slip, ribber to K, K2 rows. Set ribber to slip, MB to K at T3.2, K2 rows*. Repeat from * to * increasing tension by one dot every 2 rows until RC020, 10 rows on each bed. Using waste yarn knit at least 10 rounds followed by 2 rows full needle rib. Position markers (for a round neck mark in thirds). Remove from machine. Place on ironing board shaping into circle and gently steam into shape. Link or backstitch to garment. The final two rows WY of full needle rib are most important for they hold the neckband together as one piece, allowing it to be blocked into shape.

And a final hint: when using the ribber to knit any stocking stitch bands whether circular, U or open each end, after the cast on row set the new tension ONLY on the carriage which is to knit the next row. Wait until the other carriage is due to knit before changing the tension on it. This avoids stretching the cast on rows and assists the carriage to knit easily.

Whatever your opinion of these basic techniques I am sure that there will be some members of your knitting club who would appreciate some help and encouragement in mastering them and whose standard of knitting will improve for having done so.

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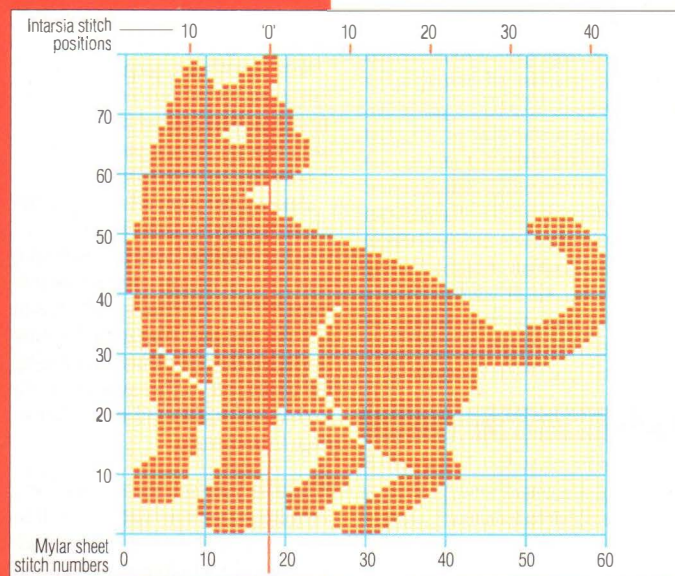


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October issue
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Betty Barnden has
a Hallowe'en theme
for you to adapt
this month

SEASONAL OCCASIONS



A witch's black cat, abroad on a starry night, seems a suitable subject for Hallowe'en, and you could knit a black cat as a special good luck gift such as a sweater, cushion or picture. You can also adapt the chart in many different ways to make all sorts of cats, suitable for all occasions.

YARNS AND COLOURS

For the sample, I decided to use black mercerised cotton (which has a slight sheen) to make the cat look sleek and glossy. To contrast with this, I chose soft blue chenille yarn for the background, knitted together with a multi-coloured metallic thread to make it sparkle, and then embroidered with very simple star shapes in plain gold lurex yarn.

ADAPTATIONS

Combining two or three yarns together is very effective when used in a bold design such as this, either as the main or contrast colour. You could experiment with different combinations of yarns to turn the cat into a tabby — try two or three shades of brown, cream or ginger, knitted together. The yarns may simply be threaded together through the machine, or wound together into a ball before threading; or one cone can be placed underneath another and the lower yarn brought up through the top cone before threading both ends together through the machine. Each method will give a slightly different effect to the knitting.

Try knitting a four ply wool or acrylic yarn together with a single end of sewing cotton in a slightly darker shade. The subtle variation in colour will add richness and depth to a bold design.

As in Sketch 1, you could knit the cat as a tabby, perhaps with the background in plain green, adding a sprinkling of brightly coloured flowers in lazy daisy stitch.

Another variation would be to knit the cat in a fluffy mohair yarn, with smooth yarn(s) for the background, which could be plain, or striped as in Sketch 2. Add a real ribbon bow as a finishing touch. How about a grey or white mohair cat, with a bright pink bow, on a background striped in shades of pink and lilac?

With a little care, you could add some white paws and a white 'shirt-front' to the chart and knit the cat using the intarsia method; in Sketch 3 I have added a butterfly which could also be worked in intarsia, or could simply be a purchased appliqué motif.

In fact you could use the chart as a basis for a 'portrait' of any particular cat's coat, and treat the background in any way you fancy, to make the perfect (purr-fect?) present for a cat-lover!

HALLOWE'EN CAT SAMPLER

MACHINES

These instructions are written for standard gauge electronic machines or any standard gauge machine with intarsia carriage.

SIZE

Approx 35 x 35cm (just right for a cushion).

MATERIALS

Approx 25g black mercerised cotton 4 ply.
Approx 50g blue chenille 4 ply.
Multi-coloured metallic thread (to knit in with chenille).
Approx 10g gold lurex 4 ply.
1 crochet hook (approx 3mm).



SIZES

To suit bust 81-86[91-96:101-106]cm.
Finished measurement 108[121:128]cm.
Length 66cm.
Sleeve seam 49cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Sport
1[1:2] x 500g cone in MC.
1 x 500g cone in C.
6 buttons.

MAIN TENSION

30 sts and 36 rows to 10cm measured over Fair Isle patt (tension dial approx 8 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 28.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR/ELECTRONIC PATTERN

Mark mylar sheet/program patt before starting to knit.

PATTERN NOTE

Pattern worked as Fair Isle using MC in feeder 1/A and C in feeder 2/B.

Sizes 91-96[101-106] only: Push back 8 Ns at far L and R for 9 rows to even pattern.

On these larger sizes, more rows of Fair Isle are needed, so, when RC shows 145 reset patt program/mylar sheet thus:

Bottom row 108

Top row 145

Left needle 1

Right needle 38.

The patt will continue on to the end.

All sizes: If you wish to lengthen or shorten garment, do so on the st rows before patterning commences.

BACK

With RB in position set machine for 1x1 rib. Push 162[182:192] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K16 rows. Transfer sts to MB.

RC000 Using MT-1, K59 rows. Program patt on first row. Set carr to select/memorise for patt and K1 row.

Lady's Chain and Medallion Jacket

for electronic machines

Illustrated on page 30

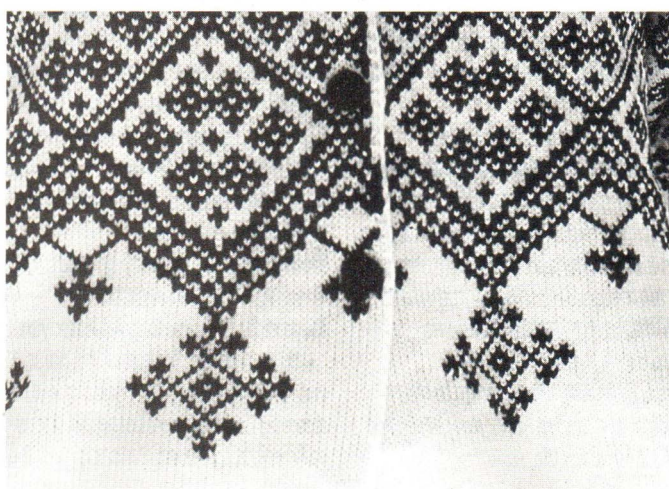
MACHINES: These instructions are written for standard gauge electronic machines with ribber

YARN: Yeoman Sport

FIBRE CONTENT: 100% Wool

COLOUR: We used Cream (MC) and Teal (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD



Using MT, work in patt (see patt note) throughout. K until RC shows 220.

SHAPE NECK

Note patt row. Using nylon cord, K113[124:129] Ns at L by hand taking Ns down to NWP. Cont over rem 49[59:64] sts for first side. K1 row. Using nylon cord, K2 sts at neck edge by hand, taking Ns down to NWP on next and foll alt row, K1 row. Cast off rem 45[55:60] sts.

CAR. Unravel nylon cord over 49[59:64] Ns at L, bringing Ns down to WP. Program patt at noted row. Set carr to select/memorise without K and take to L. Set carr for Fair Isle and work L

side to correspond with R.

Unravel nylon cord over rem 72 sts, bringing Ns down to WP and WK.

RIGHT FRONT

With RB in position set machine for 1x1 rib. Push 81[91:95] Ns at L and 15 Ns at R of centre 'O' on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Transfer 14 Ns at L of centre 'O' to MB (so 1 N L of 'O' forms part of rib and the rem 14 sts will K in st st). Using MT-4/MT-4, K16 rows. Transfer all sts to MB. Transfer 6th N L of centre 'O' to adjacent N,

pushing empty N to NWP.

RC000 MT, work as given for back until RC shows 190 *but*, program patt to commence on 5th N L of centre 'O' (and to repeat right across to side edge). *At the same time* work buttonholes over Ns 5, 6 and 7 to L and 4, 5 and 6 to R of centre 'O' when RC shows 88[119:143:169:185]. When RC shows 191 (190 for L front)

SHAPE NECK

Cast off 15 sts at beg of next row (i.e. making a cast off st for N out of work). Using nylon cord, K14[14:13] sts at neck edge by hand, taking Ns down to NWP and K2 rows. K4 sts at neck edge by hand taking Ns down to NWP and K2 rows. K3 sts at neck edge by hand taking Ns down to NWP and K2 rows. K2 sts by hand taking Ns down to NWP and K2 rows. Dec 1 st at neck edge on next 3 rows. Dec 1 st at neck edge on next and every foll alt row 10 times in all. 45[55:60] sts. K until RC shows 224 and cast off.

Unravel nylon cord over rem sts, bringing Ns down to WP and WK.

LEFT FRONT

Work as given for R front, omitting buttonholes and reading L for R and vice versa (inc pattern programming) and noting difference in rows to reverse all shaping.

SLEEVES

Push 98[104:104] Ns to WP. Using WY, cast on and K a few rows ending CAR. RC000 Using MC and MT-1, K29[39:39] rows. Program patt on first row, set carr to select/memorise for patt and K1 row. Using MT, work in Fair Isle patt throughout. *At the same time* when RC shows 3, inc 1 st at each end of next and every foll 4th row 31[33:33] times in all. 160[170:170] sts. K until RC shows 148 and cast off loosely.

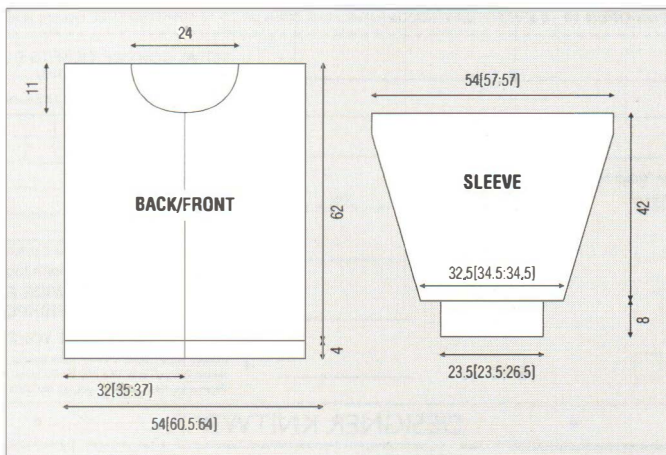
CUFFS

With RB in position set machine for 2x1 (industrial 2x2 - 'H') rib. Push 70[70:80] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K30 rows. Transfer sts to MB. With wrong side facing, pick up sts from below WY at bottom sleeve and hang on to Ns, dec 28[34:24] sts evenly along the row. Using T10, K1 row and cast off loosely.

NECKBAND

Join shoulder seams.

Push 140 Ns to WP. Using WY and MT,



cast on and K a few rows ending CAR. Using MC and T5, K6 rows. Dec T by one dot on each row, K 5 rows. T3, K6 rows. T10, K1 row. T3, K6 rows. Inc T by one dot on each row, K 5 rows. T5, K6 rows. T10, K1 row. With wrong side facing, omitting first 14 sts (up to N out of work), pick up sts evenly from neck edge and hang evenly along the row. Using T10, K1 row and cast off loosely.

TO MAKE UP

Block and steam press pieces to correct measurements. Using the ladder

made by out of work N, and MC, crochet up the front of the garment, working double crochet over 2 ladders at a time (to give a firm neat edge to front band). Continue up to top of neckband, having folded this in half on to inside. Slip stitch neckband in place on inside. Turn front bands along crochet line and slip stitch down on inside (ensure buttonholes correspond). Slip stitch top of band to bottom of neckband on the inside. Set in sleeves evenly. Join side and sleeve seams. Sew on buttons to correspond with buttonholes. Give light final press.

Man's Chain and Medallion Fair Isle Sweater

for electronic machines

Illustrated on page 29

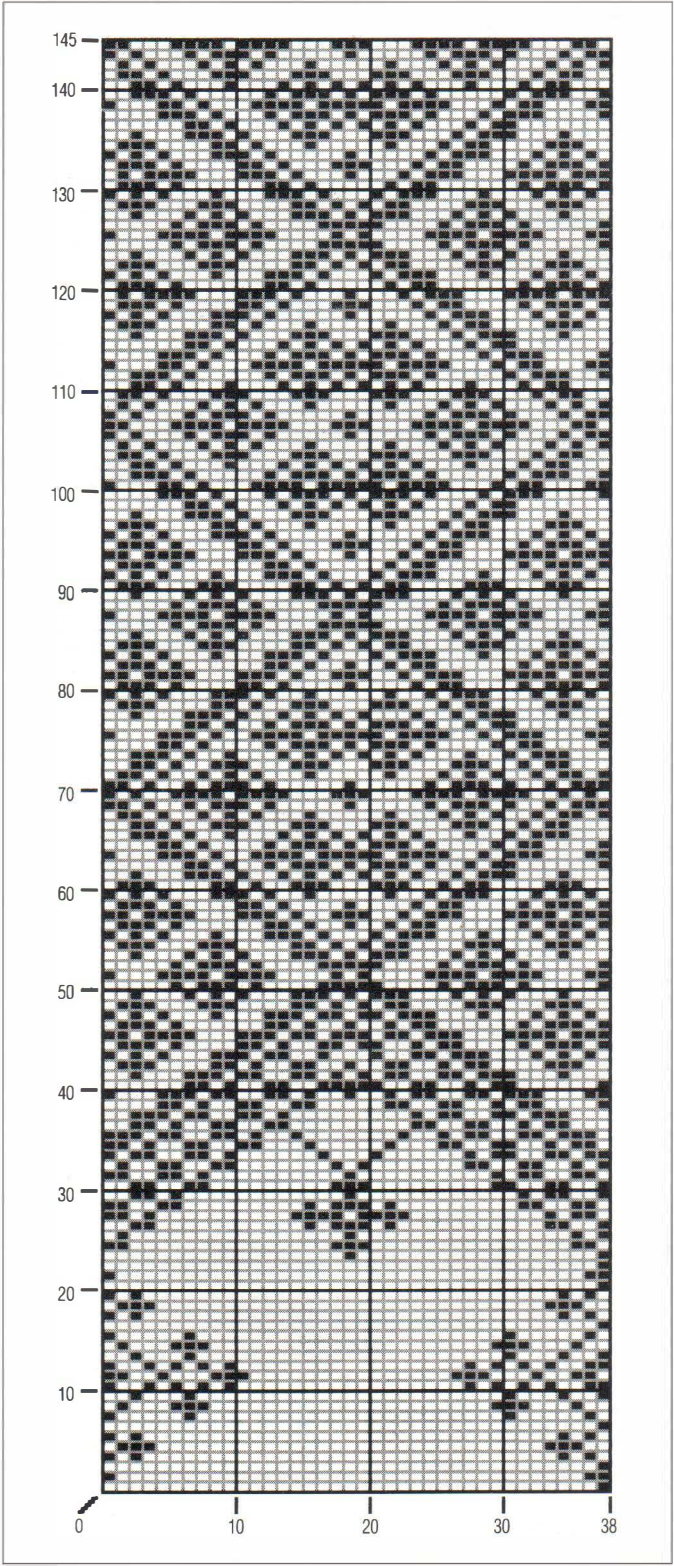
MACHINES: These instructions are written for standard gauge electronic machines with ribber

YARN: Yeoman Sport

FIBRE CONTENT: 100% Wool

COLOUR: We used Teal (MC) and Cream (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD



SIZES

To suit chest 96-101[106-111:116-121]cm.

Finished measurement 108[122:131]cm.

Length 66[68:68]cm.

Sleeve seam 49[52:52]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Sport

1[1:2] x 500g cone in MC.

1 x 500g cone in C.

MAIN TENSION

30 sts and 36 rows to 10cm measured over Fair Isle patt (tension dial approx 8 = MT).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 28.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR/ELECTRONIC PATTERN

Mark mylar sheet/program patt as given for Lady's Jacket on page 27 before starting to knit.

PATTERN NOTE

Pattern worked as Fair Isle using MC in feeder 1/A and C in feeder 2/B.

Sizes 106-111[116-121] only: Push back 8 Ns at far L and R for 9 rows to even pattern.

On these two larger sizes, more rows of Fair Isle are needed, so, when RC shows 145 reset patt program/mylar sheet thus: Bottom row 108

Top row 145

Left needle 1

Right needle 38.

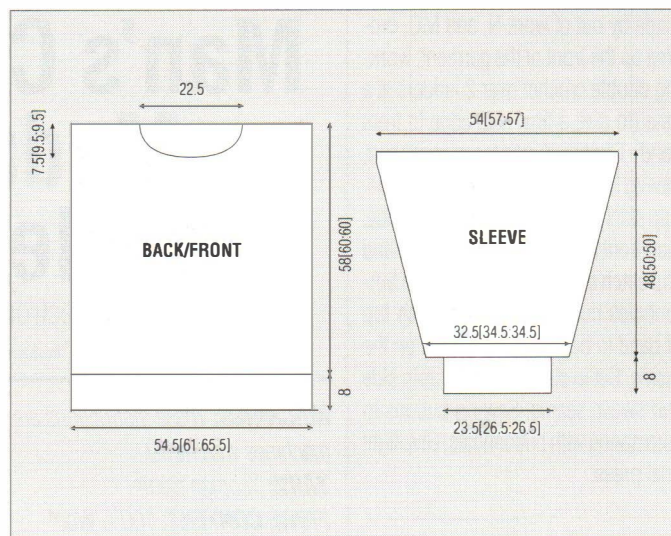
The patt will continue on to the end.

All sizes: If you wish to lengthen or shorten garment, do so on the st st rows before patterning commences.

BACK

With RB in position set machine for 2x2 (industrial 'H' setting) rib. Push 160[184:196] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K30 rows. Transfer sts to MB.

RC000 Using MC and MT-1, K59 rows. Program patt on first row. Set carr to select/memorise for patt and K1 row. Set



carr for Fair Isle and using MT, work in Fair Isle throughout. K until RC shows 202[220:220].

SHAPE NECK

Note patt row. Using nylon cord, K110[122:128] sts at L by hand, taking Ns down to NWP. Cont on rem 50[62:68] sts at R for first side. K2 rows. Using nylon cord, K2 sts at neck edge by hand taking Ns down to NWP on next and foll alt row. Cast off rem 46[58:58] sts. CAR. Program patt for noted row. Unravel nylon cord over 50[62:68] Ns at far L, bringing Ns down to NWP. Set carr to select/memorise without K and take to L. Set carr for Fair Isle and work L side to correspond with R.

Unravel nylon cord over rem sts, bringing Ns down to WP and WK.

FRONT

Work as given for back until RC shows 180[190:190].

SHAPE NECK

Note patt row. Using a separate piece of MC, cast off 18 sts at centre. Using nylon cord, K72[84:90] sts at L by hand, taking Ns down to NWP. Cont over rem sts at R for first side. K1 row. Cast off 2 sts at neck edge on next and every foll alt row 4 times in all, K1 row. Dec 1 st at neck edge on next 18 rows. 46[58:58] sts. K until RC shows 206[224:224] and cast off loosely.

CAR. Program patt for noted row. Unravel nylon cord over 72[84:90] Ns at far L, bringing Ns down to NWP. Set carr to select/memorise without K and take to L. Reset RC to 180[190:190]. Set carr for Fair Isle and work L side to correspond with R.

SLEEVES

Push 98[104:104] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. RC000 Using MC and MT-1, K39[49:49]

rows. Program patt on first row and set carr to select/memorise for patt. K1 row. Using MT, work in patt to end, *at the same time* when RC shows 4, inc 1 st at each end of next and every foll 4th row 31[33:33] times in all. 160[170:170] sts. K until RC shows 148[158:158]. Cast off.

CUFFS

With RB in position set machine for 2x2 (industrial 'H' setting) rib. Push 70[80:80] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5,

K29 rows. T6/6, K1 row. Transfer sts to MB. With wrong side facing, pick up sts from below WY at lower sleeve and hang on to Ns, dec 28[24:24] sts evenly along the row. T10, K1 row. Cast off loosely.

NECKBAND

Join R shoulder seam.

With RB in position set machine for 2x2 (industrial 'H' setting) rib. Push 158 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K7 rows. MT-3●●/MT-3●●, K1 row. MT-3●/MT-3●, K8 rows. T1/1, K1 row. T3/3, K7 rows. T3●/3●, K1 row. T3●●/3●●, K7 rows. T4/4, K7 rows. Transfer sts to MB. Using MT, K1 row. With wrong side facing, pick up 70 sts from below WY at back neck and 88 sts from front neck and hang evenly along the row. Using T10, K1 row and cast off.

TO MAKE UP

Block and steam press pieces to correct measurements. Join shoulder and neckband seam. Fold neckband in half and slip stitch down on inside. Set in sleeves evenly. Join side and sleeve seams. Give final press.

ABBREVIATIONS

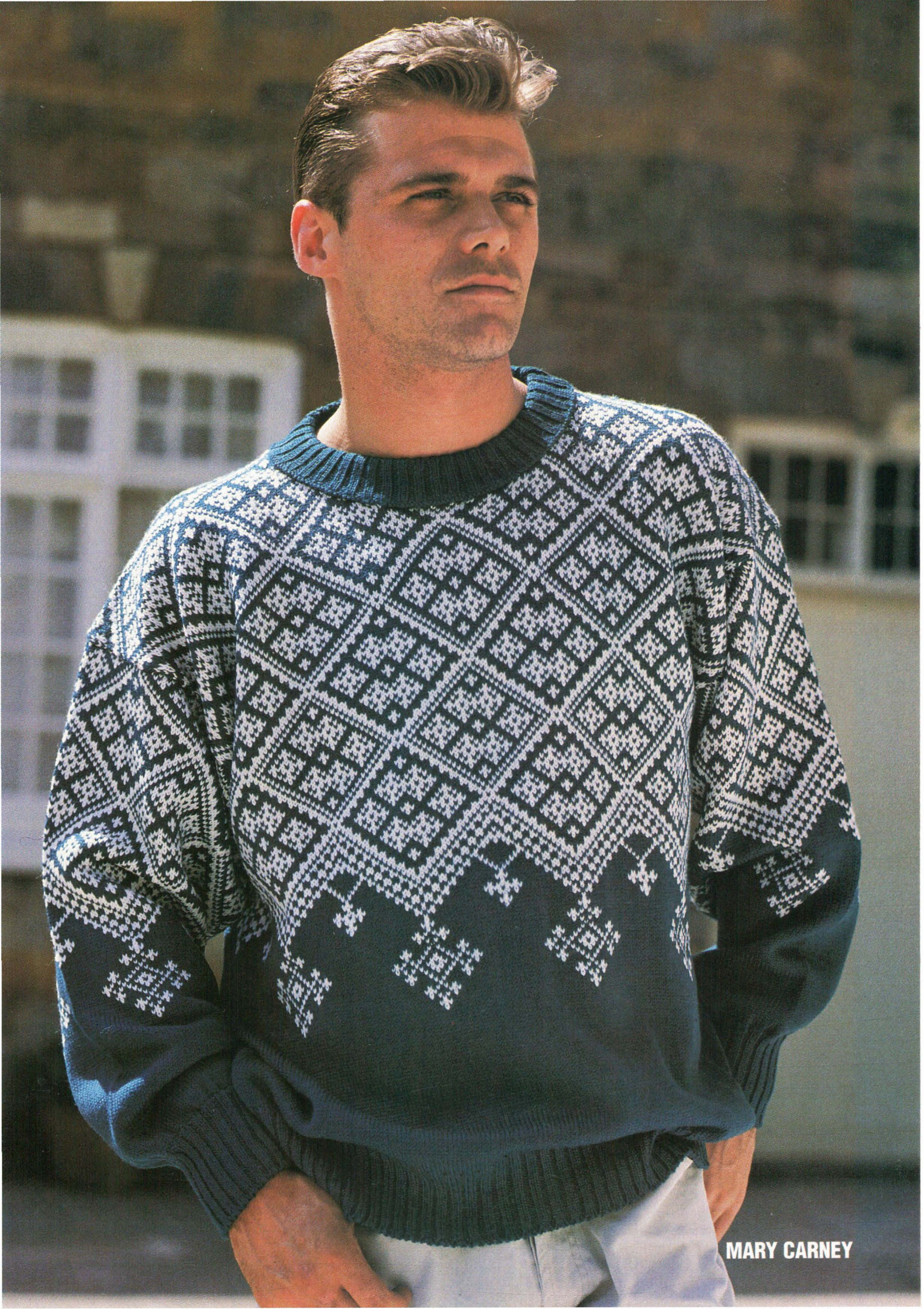
alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK = double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension

NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[] = figures in square brackets

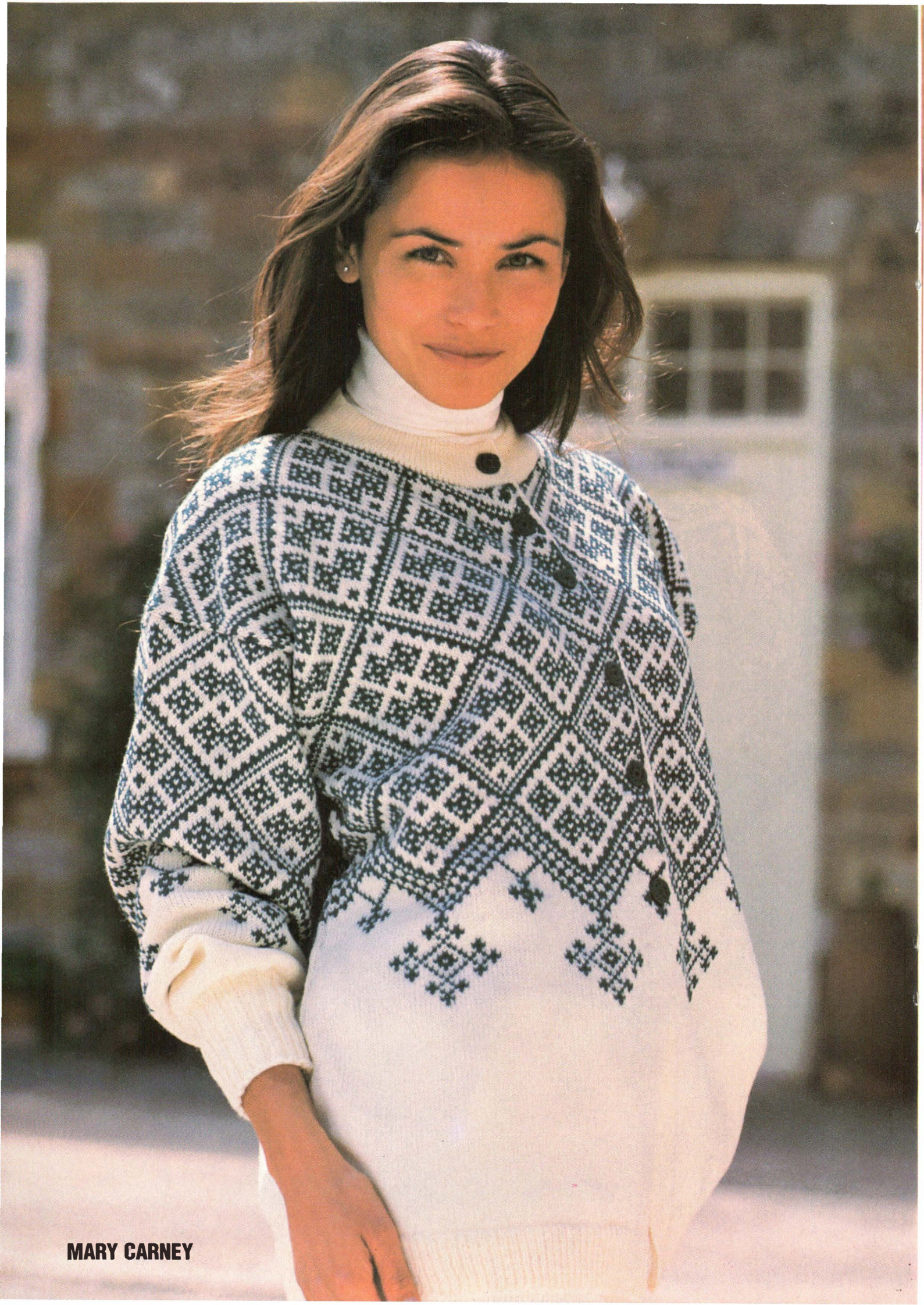
FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

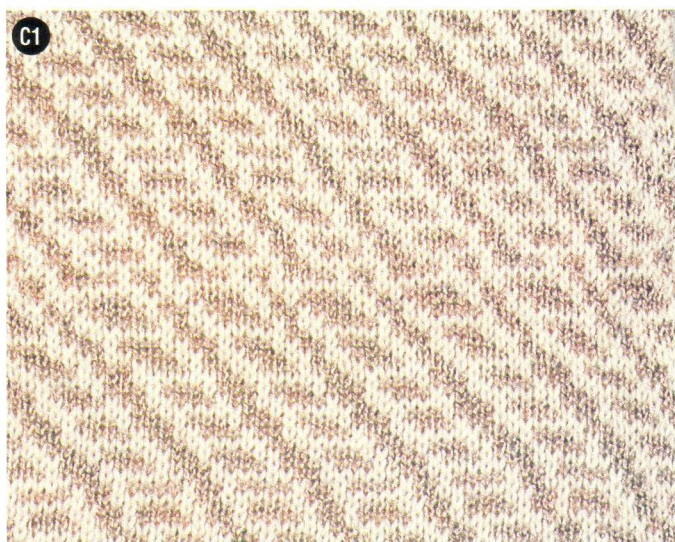
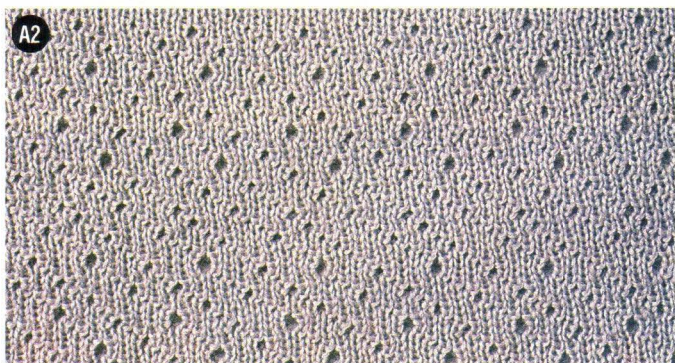
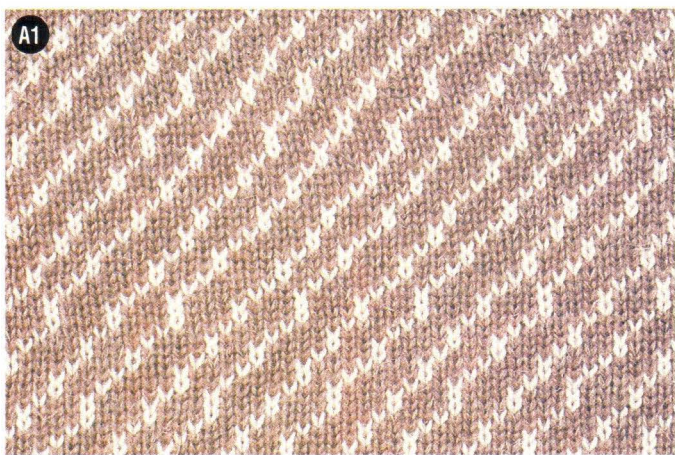
Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.



MARY CARNEY



MARY CARNEY

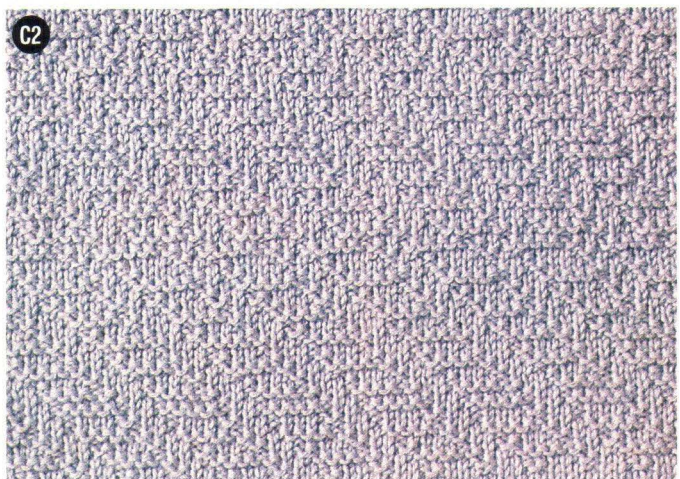


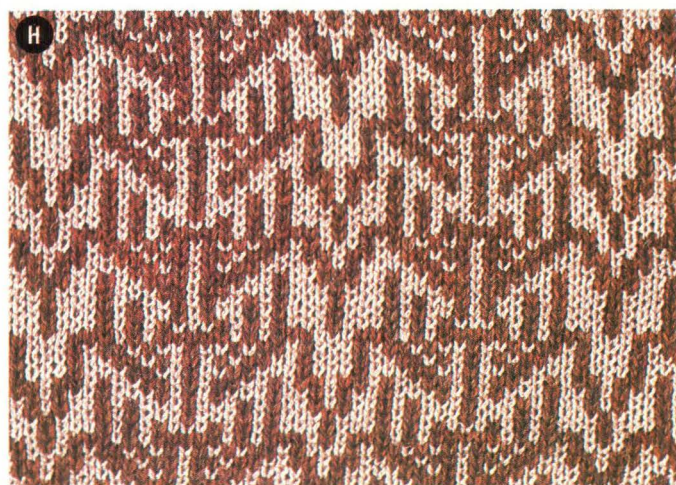
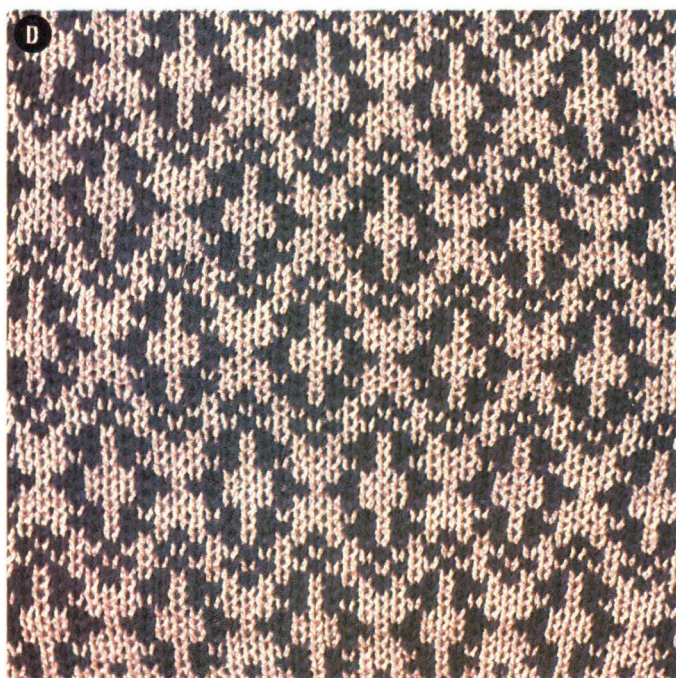
Stitch Pattern

Library

20 Build up your Stitch Library — pull out and keep section with ideas for ALL machines

A selection of small repeating and busy designs can be useful to everyone, irrespective of the make or model of their machine. However, an added bonus is that some of the smaller repeats, such as 8 stitch can be used on some simple semi-automatic machines, repeated three times across a 24 stitch punchcard and 5 times across the 40 stitch repeat of a Duo Deco card. Twelve stitch repeats can be used on some chunky machines, twice across all 24 stitch punchcard machines and five times across fixed 60 stitch repeats. Most of this month's patterns are shown in Fair Isle, but those that do not contain more than two or three consecutive vertical stitches (either punched or unpunched) can be used as single or double bed tuck stitches. Virtually all the designs would look attractive as garter stitches, the depth of the texture and clarity of patterning will depend upon the type and thickness of yarn being used.





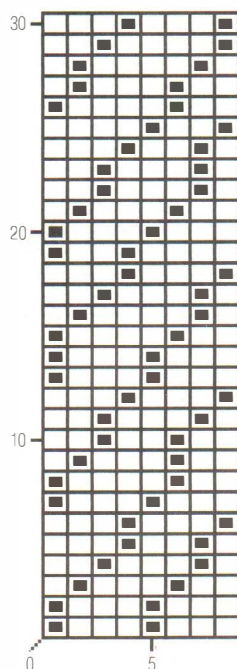
INTERRUPTED DIAGONAL

Pattern A: 8 stitches x 30 rows

Suitable for 8, 24 and 40 stitch repeating systems. The basic idea is very simply extended by adding another 2 stitches for a 10 stitch repeat (work 3 times across a 30 stitch punchcard) or 4 stitches for a 12 stitch repeat (work 5 times across a fixed 60 stitch system). For a two stitch block add diagonals, four stitch additions would benefit from a small vertical step as well.

Pattern A1: Worked as Fair Isle using Mink (Angora Look) and Cream Acrylic.

Pattern A2: Worked as full needle rib tuck. Electronic machines use negative button. Punchcard machines, reverse punching (i.e. punch blanks and leave holes unpunched). Knitted in two ends of 2 ply wool.



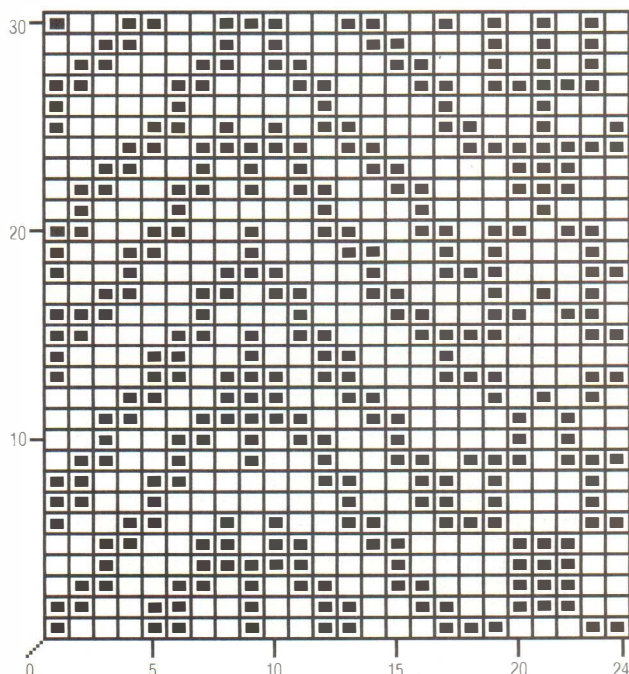
CURVED LINKS

Pattern B: 24 stitches x 30 rows

In a way this is an adaptation of pattern A, with a little mirror imaging and some filling at the mirror joins. We worked in Fair Isle using Bramwell 2000 as MC and grey wool as C — the shade changing throughout the background (albeit subtly in this small sample).

Suitable Adaptation:

Work in Fair Isle, but use as a yoke (even a circular one) using gold, silver or bronze lurex as C, for a jewelled yoke effect. If worked on a circular yoke, this could look like bold metallic jewellery!



STEPPED DIAGONALS

Pattern C: 8 stitches x 30 rows

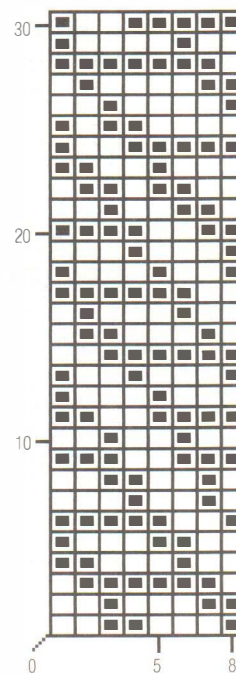
Suitable for 8, 24, and 40 stitch repeats and, of course, for electronics. This time the slightly wobbly diagonal lines are broken up horizontally, giving a random feel to a very small pattern repeat.

Pattern C1: Worked as Fair Isle using 3 ends of French Crepe (2 ends Camel one end Parchment) together as MC and Cream Acrylic as C.

Pattern C2: Worked as garter stitch using Forsell's DK pure new wool.

Suitable Adaptation:

Try working two complete repeats of pattern and then reversing it vertically — either use vertical mirror image on an electronic machine, or remove the punchcard and replace it upside down and the 'wrong way' round. This will give a deep and irregular vertical zig-zag effect.

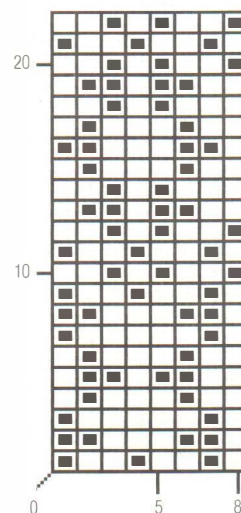


OPEN SHIELDS

Pattern D: 8 stitches x 22 rows

Suitable for 8, 24 (repeat 3 times across) and 40 (repeat 5 times across) systems.

A useful little design, not quite diamonds and yet. This would be equally appropriate for a Fair Isle design on men's wear or children's wear (the small floats should keep both sizes of hands out of mischief!). Different colour combinations give this simple pattern a variety of looks. We used French Crepe mix (as pattern C1) as MC and Navy Acrylic 4 ply as C.



DIAMOND DROPS AND ARROWS

Pattern E: 12 stitches x 30 rows

Suitable for 12, 24 (repeat twice across) and 60 (repeat 5 times across) stitch systems. This mixture of angles and shapes results in a pattern which doesn't appear to be based on something as petite as a twelve stitch repeat! However, try it on a chunky machine if you want a really bold effect!

Pattern E1: Worked as Fair Isle using Mink as MC and Navy as C.

Pattern E2: Worked with colour changes this could be used as an all-over pattern, or even as a deep border. Using Aran in Feeder 1/A throughout, we changed colours in Feeder 2/B thus:

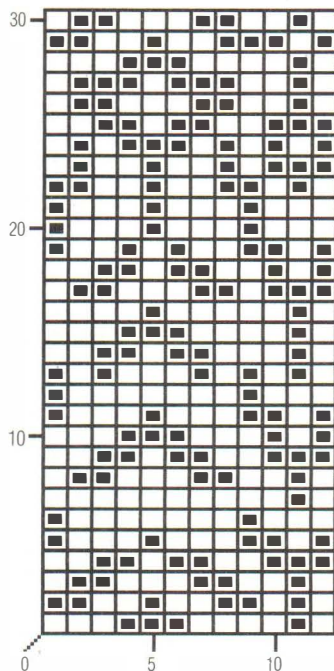
*Using Grey Marl, K 6 rows.

Honey, K8 rows.

Mink, K8 rows.

Peat mix K8 rows*. Repeat from * to

* throughout or alter colours slightly throughout, keeping the same colour break (for ease of knitting).



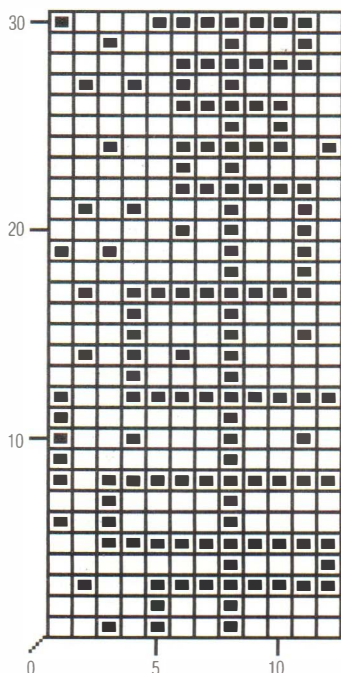
WIRING DIAGRAM

Pattern F: 12 stitches x 30 rows

This takes me back to my engineering days — the angled regular squiggles remind me of some of the wiring diagrams I used to have to draw and make up! The dots are poetic licence — that much dust or extra solder would not have been approved of!

Worked as a Fair Isle in a subtle combination of Aran and Grey Marl, the design could be used for quite classic designs.

Try it in bold, contrasting colours — black and gold, black and white — for a more dramatic look.



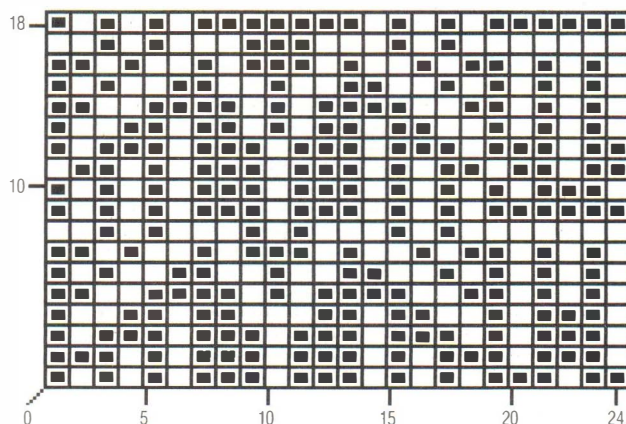
TOTEM BAND

Pattern G: 24 stitches x 18 rows

This reminded me of one of the bands of patterning that are (rightly or wrongly) associated with ethnic designs. Although a very regular design, it is quite up-to-date and in keeping with many ethnic prints we've seen this year.

Pattern G1: Worked in Fair Isle using Pale Blue Acrylic and Grey Marl.

Pattern G2: Worked as a garter stitch in Pale Blue 4 ply Acrylic. If working in garter stitch, check both sides of the sample, they are equally attractive.



TOTEM BAND 2

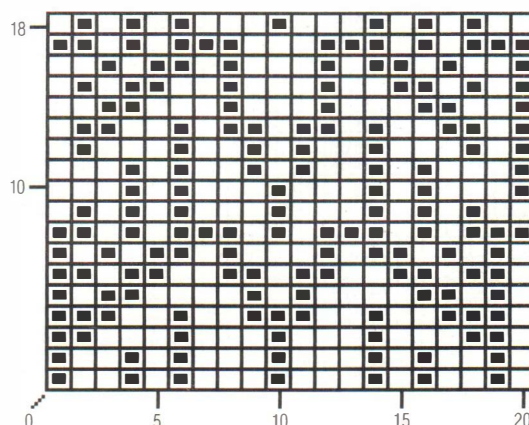
Pattern H: 20 stitches x 18 rows

This is a 20 stitch adaptation of pattern G, which can be used on electronic and Passap/Pfaff Duo machines with Deco (repeat twice across the card). As you can see, compared with G, the card has been negatively punched — purely an accident — choose which way you want to punch or mark your card.

We worked in Fair Isle using French Crepe mix (as pattern C1) and Peat Brown.

Suitable Adaptations:

1. Try doubling the length of the design for a bolder look.
2. On an electronic, try mirroring the design vertically to give new diamond and cross shapes within the repeats — a bold design for a long tunic or men's wear.



BETWEEN THE RAILS

Pattern I: 12 stitches x 29 rows

A strong vertical line to this pattern could make it quite a slimming one on a long drop — a tunic or jacket perhaps.

Pattern I1: Worked as Fair Isle using Aran as MC and Peat Brown as C.

Pattern I2: Worked as Fair Isle with colour changes. We used French Crepe mix in Feeder 1/A throughout and changed colours in Feeder 2/B thus:

**Using Navy, K20 rows.

*Peat Brown, K4 rows.

Honey, K1 row.

Peat Brown, K4 rows*.

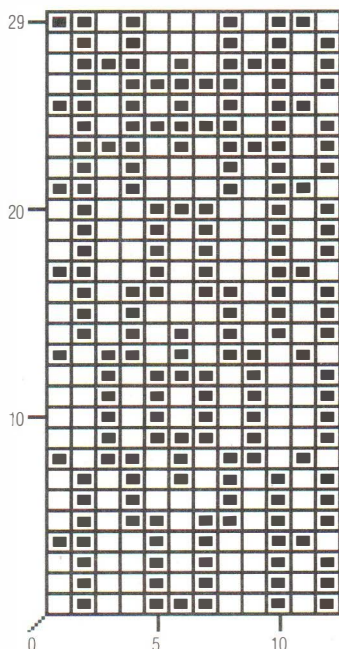
Denim, K 20 rows**. Repeat from * to *. Repeat from ** to ** throughout.

Pattern I3: Worked in garter stitch — note both sides are attractive.

Suitable Alternatives:

1. The first 18 rows would make an attractive Fair Isle border — try it with a stripe at each end.

2. Using the design double length would accentuate the vertical lines and give a slightly longer, leaner look if desired.



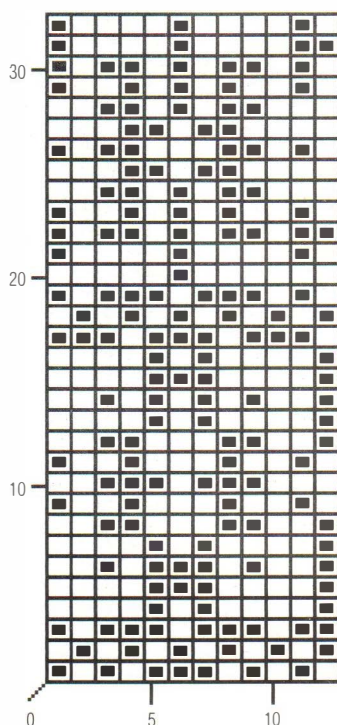
NEARLY CHECKS

Pattern J: 12 stitches x 32 rows

This is a deceiving little design. You look at it one time and you can see a checked design quite clearly — then you can't!

Pattern J1: Worked as Fair Isle using Grey and Denim Blue.

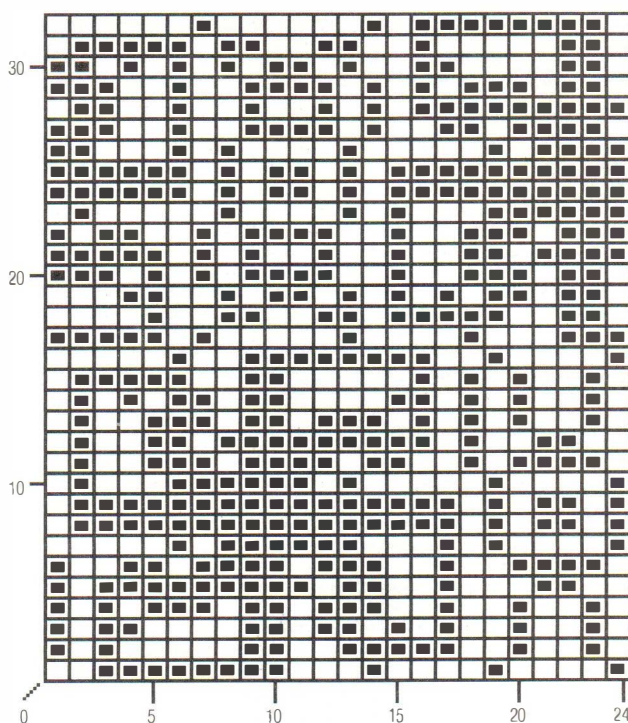
Pattern J2: Worked as garter stitch using Forsell's Pure Wool DK.



PINWHEELS

Pattern K: 24 stitches x 32 rows

This reminds me of a Catherine wheel just starting on fireworks night. However, in this counterchange fabric it also works as an abstract geometric. We knitted it in a subtle combination of Grey and Peat Brown.



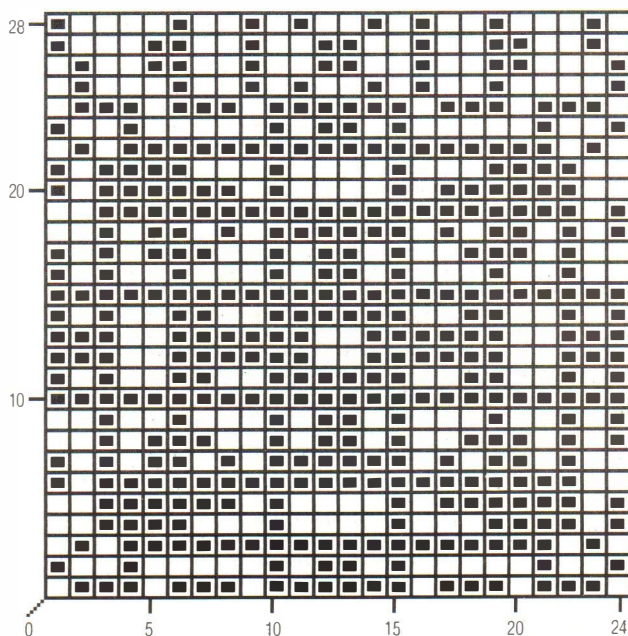
GATES

Pattern L: 24 stitches x 28 rows

The first knitted version reminded me of wrought iron gates — hence the title!

Pattern L1: Worked as Fair Isle using Grey as MC and Navy as C.

Pattern L2: Reversing the darkness and colour contrasts changed the pattern entirely (as you have probably guessed, this was discovered by accident!). This variation worked in Aran as MC and Mink as C totally changed the design emphasis in Fair Isle knitting.



CONVERGING ZIG ZAG

Pattern M: 7 stitches x 30 rows

Suitable in this form only for electronic machines, but it would be very easy to add another stitch to make a more adaptable 8 stitch repeat if desired.

Pattern M1: Worked as Fair Isle using French Crepe mix (as pattern C1) as MC and Navy as C.

Pattern M2: Working with colour changes totally alters the emphasis of the design. We used Aran in Feeder 1/A throughout and changed colours in Feeder 2/B thus:

*Using Grey Marl, K 8 rows.

Peat Brown, K4 rows.

Grey Marl, K6 rows.

Peat Brown, K4 rows.

Honey, K3 rows.

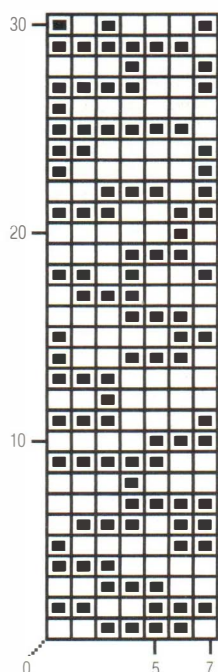
Peat Brown, K3 rows*.

Repeat from * to * throughout.

Suitable Adaptations:

1. Try alternative colour breaks, shading the colours light to dark and dark to light. Keep the knitting simple and change them at 4 rows intervals, or alternate between 4 and 2 rows. This means that the colour breaks will change as the pattern is repeated, but the design is so irregular that this could be an advantage, it certainly will not look like an error!

2. For a highly textured effect, use as a garter stitch pattern.



TRIANGLE DROPS

Pattern N: 8 stitches x 30 rows

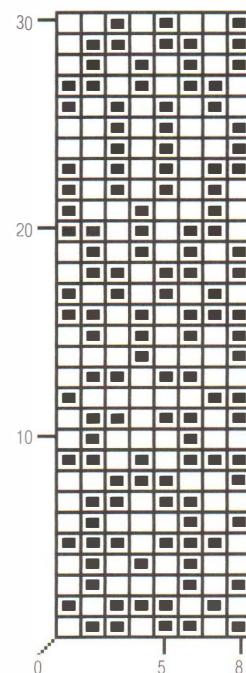
Another geometric 'scribble' design where you can see different shapes depending on the colour combination. Ours highlighted triangular drops when worked using Aran as MC and Peat Brown as C.

Suitable Adaptations:

1. Try doubling the length and/or adding colour changes for an all-over design.

2. Try reversing the design — for a punchcard machine work one repeat as given then turn over the card (i.e. so you recommence on last row) and work a further repeat. Electronic machines program for vertical reversal if desired.

3. Adaptation as given in 2 could be used as a border design. If continuing on with another repeating pattern, dividing stripes from one design to another could be very attractive.



GEOMETRIC SCRIBBLE

Pattern O: 12 stitches x 36 rows

Another nearly, but not quite diamond design which makes an attractive over-all design or could be split to make two different and smaller borders.

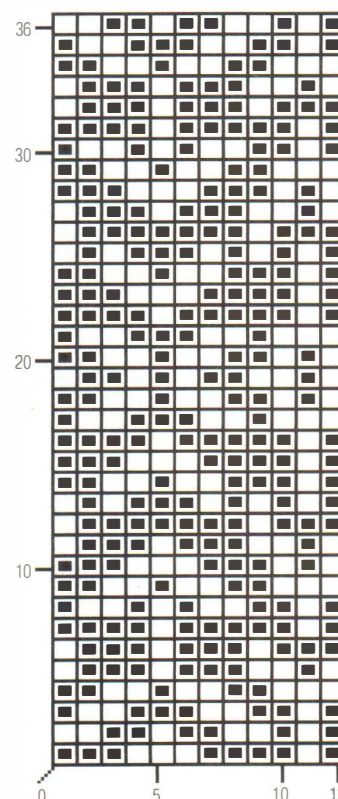
We worked as an all-over pattern using Grey as MC and Denim as C.

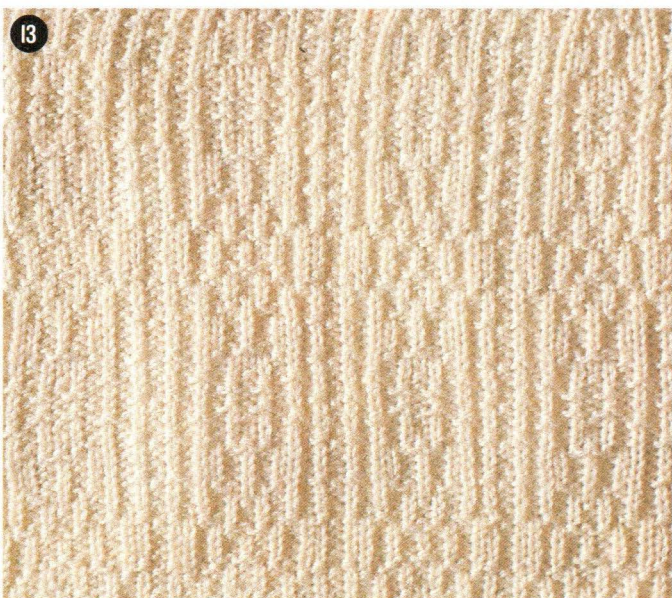
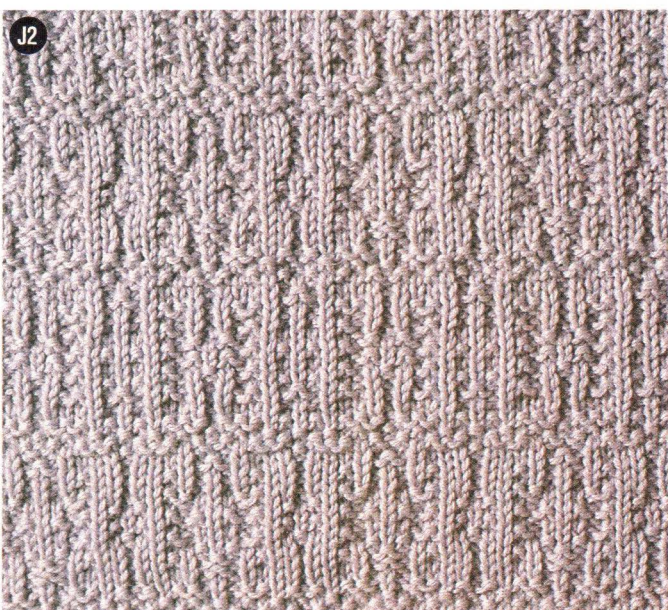
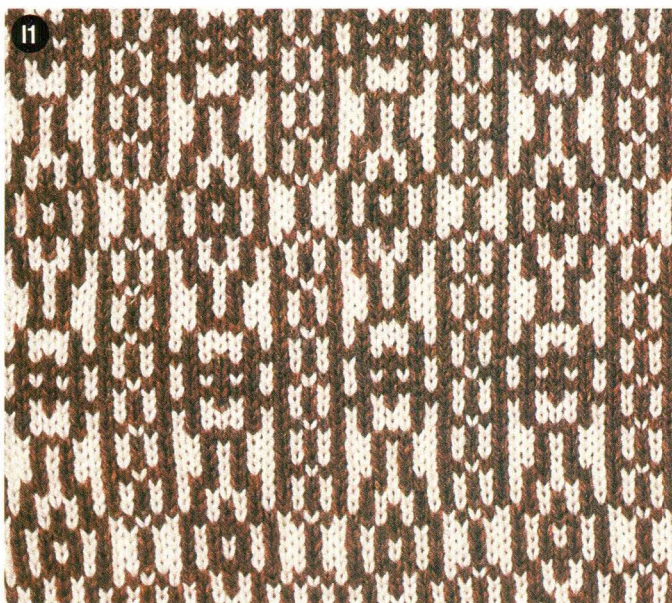
Suitable Adaptations:

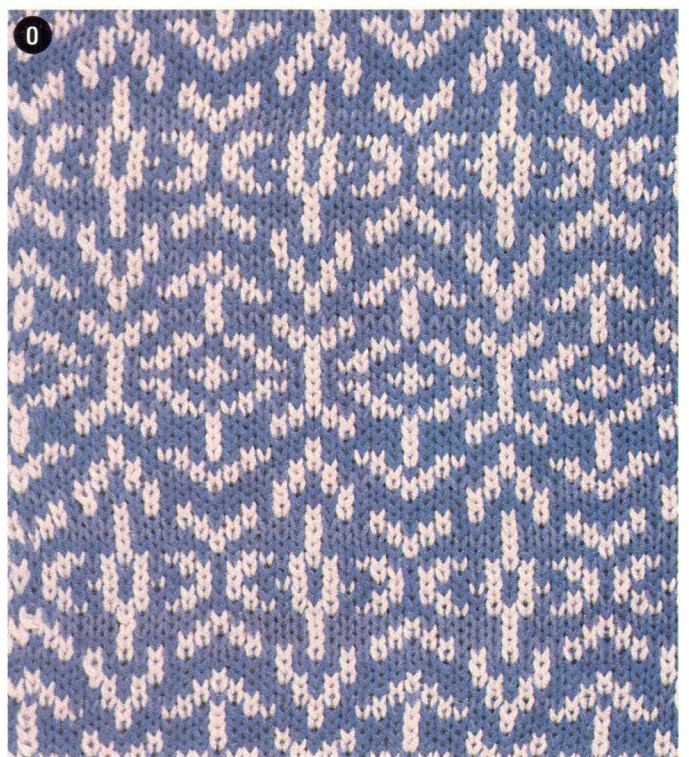
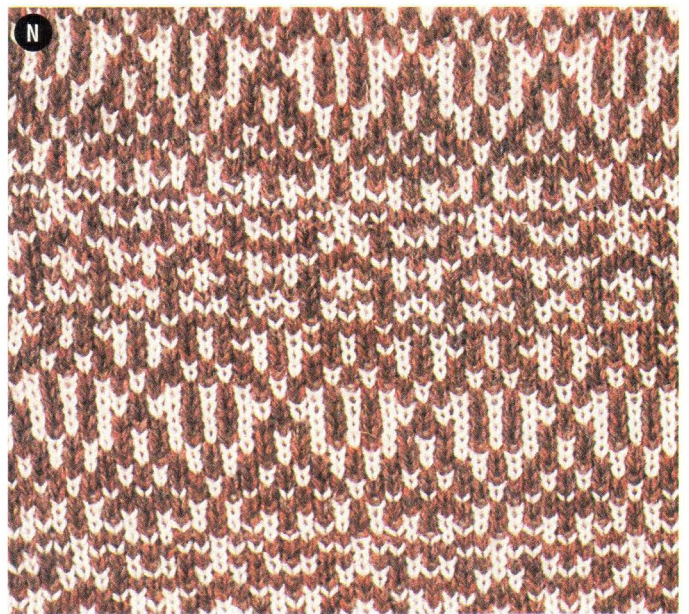
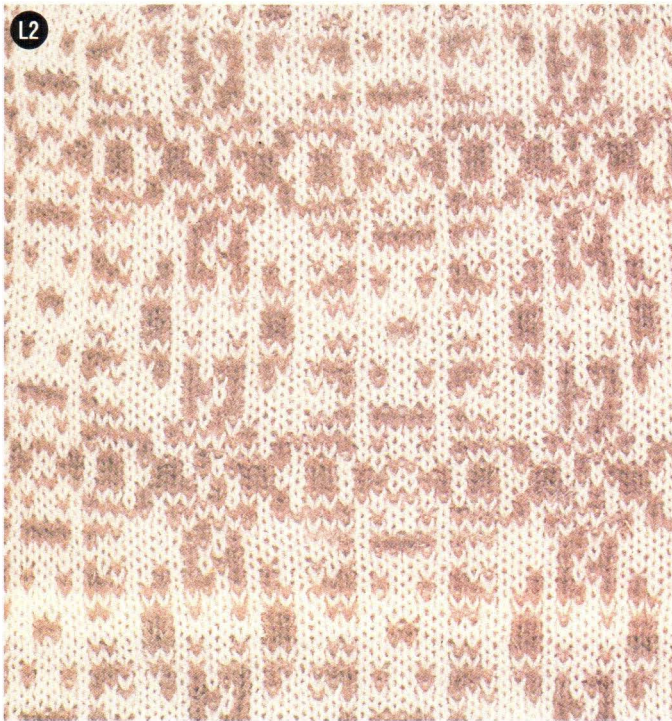
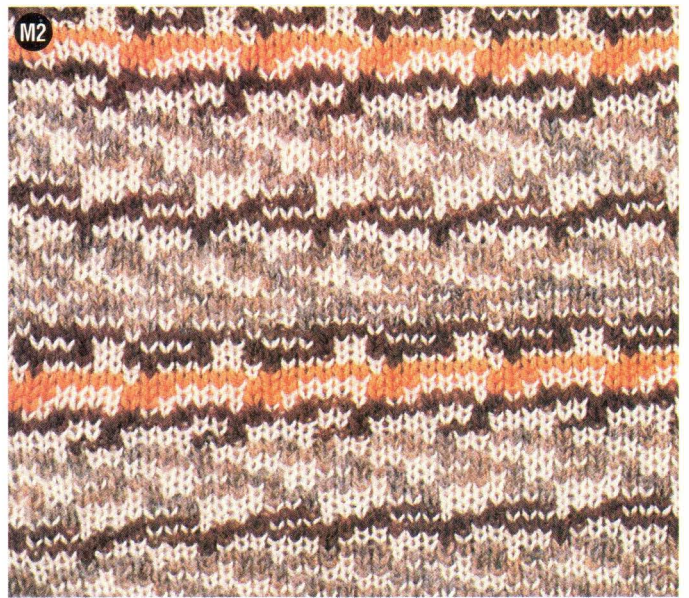
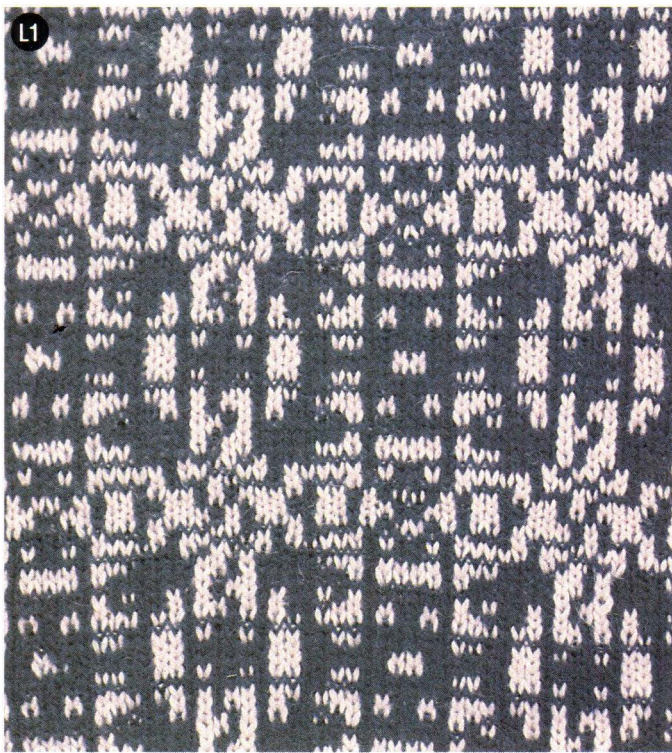
1. Work border starting at row 7 and ending at row 31.

2. Work border starting at row 27 and ending at row 11.

3. Work colour breaks based on one of the borders — knit a contrasting all-over Fair Isle first — this actually makes it easier to see where colours could be successfully changed within the knitting.







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MKT 10/94



Colour reproduction of yarns is as accurate as printing will allow

PUNCH TUCK RIB

SWUNG ENGLISH RIB

PLATED RIB

DRIVE LACE

PICK RIB

TUCK RIB

SHADOW LACE

PILE KNITTING

SIMPLY SILVER

I got a bit carried away with double jacquard last month, so I thought this month I had better take a step backwards and do now what I was supposed to do then! The idea was to look at the ribber generally and see what it can offer, beyond any combination of rib you care to dream up.

A SPECIAL HOLIDAY

Usually by the time most people acquire a ribber, they have had a single bed machine for some time, and can happily find their way around Fair Isle, tuck, slip and so on. The most popular reason for buying a ribber is to knit ribs, and lots of people never go beyond this, apart from an occasional foray into double jacquard. What I would really like you to do is to take a 'ribber holiday', to give yourself the opportunity to try all the stitch patterns that your ribber will happily make for you, given the chance. There is always so much knitting to do (not to mention shopping, cooking, washing, ironing, cleaning etc.) that it is difficult to find any time to get to know your ribber, apart from a quick flick through the instruction book to find out how to do a circular cast on and how to knit a 1x1 rib.

So, the first thing I suggest you do is to get out your diary and book a ribber holiday. Ideally, it would be a series of two-hour sessions, where you shut yourself away with your machine and ribber, and refuse to come out for anything less than a full scale nuclear attack! What I would like you to do with this time is to knit a small sample of all the stitches shown in your instruction book. The advantage of this is that you can throw yourself into a meaningful discussion of punch tuck rib next time it crops up, and also that you are aware of the potential of your ribber. After all, you would not buy a brand new state-of-the-art washing machine and do everything on a 'boil whites only' setting would you? Well, you would if you were me, but I only did it once and the man's size 52 inch chest sweater makes a nice snug pair of leggings for teddy now, but you see what I mean...

Rib garments are big fashion news this autumn and winter, closely followed by surface texture knits, so what better time to take your ribber holiday. That's enough preaching for the moment. What follows are some hints and tips on the ribber, which hopefully will help you to get your holiday off to a flying start...

SETTING UP

First of all, make sure your ribber is set up on your machine properly. This means you have to do two things:

1. Read your instruction book and
2. Do what it tells you!

I don't work properly unless I have a comfy chair and a hot cup of coffee, and your ribber will not work properly unless it is attached to the machine correctly. If you have a problem getting your RT-1 Rib Transfer Carriage to work properly, the chances are that the ribber and machine are not correctly aligned.

To check the alignment, set the half pitch lever on 'P' and bring about five needles on each bed, at both ends of the machine to just beyond 'B' position. The heads of the needles should touch. If they are slightly offset, loosen the screws in the auxiliary pieces and move the ribber bed over until they are properly lined up, then tighten the screws. If at this point you are scratching your head and thinking "Half pitch lever? Auxiliary pieces? What is she rambling on about now?" That is because you have not read your instruction book since you first assembled your ribber so GO AND DO IT NOW!

THE GAP

Another check to carry out is whether the gap between the ribber and machine is correct. To check this, bring about five needles at either end of the main bed to 'D' position. You should be able to put the gauge scale (you know, that funny ruler you're supposed to use to measure tension squares with) underneath the needles, and on top of the ribber sinker posts. If it falls out, the gap is too big; and if it will not go in at all, the gap is too small. It should fit in fairly snugly, with enough room to breathe. If the ribber needs adjusting, an A4 self-addressed stamped envelope to the service department at Silver Machines in Mitcham will get you details of how to make the adjustment, which is so simple that even I can do it. Don't forget to say which model(s) of machine and ribber you have, and pop in a note to say that you would like a copy of the ribber adjustment information.

A WEIGHTY SUBJECT

As a general rule on single bed machines, I work on the principle 'if it is working all right, it doesn't need weight, if it isn't, it does'. I do not take such

a cavalier attitude with the ribber though. Single bed machines have a brush assembly to push the fabric down as I'm knitting. Ribbers don't, so to compensate, you have to pull the knitting down from below, which is partly why you use a cast on comb.

The comb itself is not enough to prevent the stitches from committing harakiri and throwing themselves off the needles, so you need to add hook weights.

The principle 'less is more' applies here. I always use the minimum amount of weight I can get away with (partly so that I don't break too many toes if the knitting falls off!). The more weight you add, the tighter you pull the stitches and the more difficult you make it for them to slide up and down the shaft of the needle, and behave as a good stitch should.

A PRIME EXAMPLE

The best example of this is Fisherman's or English rib. On the needles which tuck, the yarn looks quite loose on the needles, and the inclination is to keep adding more weight. This makes life more difficult for the poor old machine and you will end up with what looks like a tight row either all or part way along the row. Fight your instincts, and remove weight rather than add it if you find this is happening to you.

TENSION HEADACHES

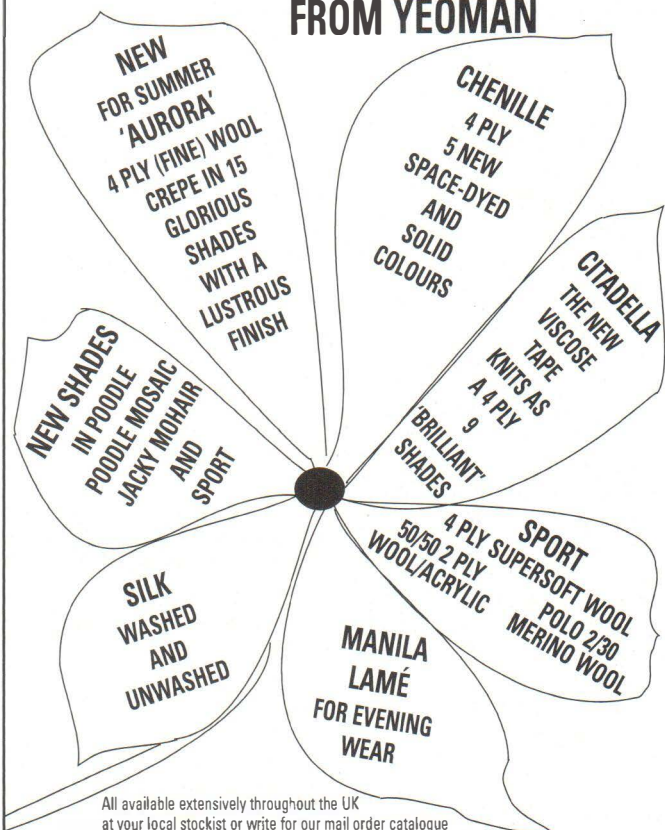
Referring back to the single bed machine

again, you will find you have quite a lot of leeway when it comes to choosing what tension to use. You can knit a 3 ply yarn quite happily on tension 10 if you want to. Once again, the ribber has its own ideas about this sort of carry on. An increase in stitch size is created by the needle being pulled further back towards 'A' position. When the ribber is in use, you have two lots of stitches pulling against each other, as both the main bed and ribber needles pull back towards 'A' position, which is going to make the carriage hard to push across the needle bed. Stop being so cruel to your machine, and choose a tension more suitable to the type of yarn you are using!

There are very few things you can do to break a Silver Reed knitting machine. However, one thing that will do it every time is setting the cam lever to either punch lace or Fair Isle whilst the ribber brush assembly is attached to the carriage on the main bed. In technical terms, what happens is that the raising cam lever is badly damaged. What it means in practical terms is that the carriage has to go to an engineer to be mended, and the worst thing of all is that everyone knows what a fool you've been!

I think we've covered the most common ribber hiccups. Now, I would like you to have a look at the ribber fabrics illustrated, and decide what order you are going to knit them in... Enjoy your ribber holiday!

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Highlights: Professional fashion shows throughout the day. Guest speakers, workshops, competitions and prize draws. All the latest products and techniques for knitters. Yarns, machines, accessories, books, magazines — everything you could wish for the machine knitter and quite a few things for their hand knitting and sewing friends as well!

Cost: At door £4.00, OAP £3.00. Advance bookings £3.50, OAP £2.50. — Better still win a FREE ticket — see page 6

Further details: Nationwide Exhibitions (UK) Ltd, PO Box 20, Fishponds, Bristol BS16 5QU Tel. 0272 701370

THE SEWING AND NEEDLEWORK SHOW, ESHER

Venue: Sandown Park Exhibition Centre, Esher, Surrey

Dates: 16th, 17th and 18th September
Highlights: Fashion show presented by Betty Foster, workshops, tutorials and lectures with special guests including Terry Fox and Maureen Whitmore. The latest innovations and supplies for every needlecraft (not knitting)

Cost: At door £5.00, OAP £3.50. Special rates advance booking

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FIRST MERSEYSIDE KNITTING AND NEEDLECRAFT EXHIBITION, LIVERPOOL

Venue: Docklands Exhibition Centre, Albert Docks, Liverpool

Dates/Time: 10am-6pm 4th, 5th and 6th November

Highlights: As Edinburgh, plus the thrill of a first show at a wonderful new venue!

Cost: At door £4.00, OAP £3.00. In advance £3.50, OAP £2.50. — Better still win a FREE ticket — see page 6

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LONDON

THE KNITTING AND STITCHING SHOW

Venue: Alexandra Palace, Wood Green, London

Dates: Thursday 20th-Sunday 23rd October

Highlights: Supplies and materials galore, workshops and 'The Textile Gallery'. John Allen and Janet Nabney are amongst the guests who will have displays, workshops and demonstrations

Cost: At door £7.50, OAP £4.00; Advance tickets £6.00, OAP £4.50

Further details: Creative Exhibitions Ltd, 46 Tressillian Road, Brockley, London SE4 1YB Tel. 081 692 8848

MACHINE KNITTER'S DIARY

STITCHCRAFT '94, MANCHESTER

Venue: G-Mex Centre, Manchester

Dates: 14th, 15th and 16th October

Highlights: As Esher

Cost: As Esher. Advance tickets £4.50, OAP £3.00. — Better still win a FREE ticket — see page 6

Further details: Nationwide Exhibitions (UK) Ltd, PO Box 20, Fishponds, Bristol BS16 5QU Tel. 0272 701370

Glasgow, Knitting /Craft Workshop

Course: Knitting/Craft Workshop, organised by Cranhill Machine Knitting Club. Three knitting and one craft shop per participant during the day

Date: Provisional Sunday 9th October.

Further details: Eileen Brady, 79 Haymarket Street, Glasgow, G32 6PT.

London — Image: Mirage Textile Exhibition

Venue: The Ice House, Holland Park, off Kensington High Street, London W8

Dates/Time: 8th-23rd October, 11am-7pm.

Highlights: Angela Teiger creates designer knitwear that has been described as 'Art to Wear'. A painter by training, her textiles are innovations of colour and texture. This London exhibition follows earlier showings in New Zealand, Japan and New York

Cost: Free

Further details: Marketing and Publicity Manager, Central Library, Phillimore Walk, Kensington, London W8 7RX Tel. 071 361 2995

COURSES, CLASSES AND WORKSHOPS

Blackley, Lancs

Venue: Plant Hill School, Blackley.

Courses: Machine Knitting and FACE course

Date: Commences September. Mondays 7-9pm

Further details: Contact Vikky Fletcher Tel. 0706 370254 or Denise Matthews Tel. 061 643 5250

Cheshunt

Venue: Cheshunt School

Courses: 1, Beginners. 2, Improvers.

Date/Time: 1, Tuesdays 7.15pm. 2, Thursdays 7.15pm

Further details: Contact Hertford Regional College, Broxbourne Centre Tel. 0992 466451 or Patricia Izzard (course tutor) Tel. 0992 461236

Cheshunt

Venue: Windmill Lane, Cheshunt

Course: Beginners

Date/Time: Tuesdays 10.30am

Further details: Contact Hertford Regional College, Broxbourne Centre Tel. 0992 466451 or Patricia Izzard (course tutor) Tel. 0992 461236

Crawley (Sussex)

Venue: Thomas Bennett Community College, Dept. of Adult Education, Ashdown Drive, Tilgate, Crawley, Sussex RH10 5AD

Courses: 1 and 2, Machine Knitting Stage 1 (5 weeks). 3, No Sew Appliqué. 4, A Day on the Ribber. 5, Getting to Know Your Knitting Machine

Date/Time: 1, Commences 22nd September, Thursday evenings. 2, Commences 23rd September, Friday — day. 3, Saturday 1st October 10am-4pm. 4, Saturday 15th October 10am-4pm. 5, Saturday 11th March 1995, 10am-4pm

Further details: SAE for fact sheet to college address or Tel. 0293 523811

Darlington

Venue: Darlington College of Technology, Cleveland Avenue, Darlington, Co Durham DL3 7BB

Courses: Machine Knitting and Ribber Work; City and Guilds

Date: Commencing September

Further details: Contact the college Tel. 0325 467651

East Grinstead (Sussex)

Venue: East Grinstead Adult Education Centre, Windmill Lane, East Grinstead, Sussex RH19 2DU

Courses: 1, Machine Knitting Stage 1 — 10 weeks.

2, Machine Knitting Stage 2 — 10 weeks
Date: Stage 1 commences 19th September, Monday evenings. Stage 2 commences 20th September, Tuesday evenings

Further details: Send SAE to college

address for fact sheets or Tel. 0342 321874

Essex

Venue: Parkside Community Centre, Goodmays Lane, Essex

Course: Machine Knitting

Date/Time: Commences later September. Mondays 1.30pm

Further details: Sylvia Jay Tel. 081-534 4644

Harrow

Venue: Greenhill College, Lowlands Road, Harrow, Middx HA1 3AQ

Courses: City and Guilds Parts 1 and 2

Date: Commences September

Further details: From the college Tel. 081-422 2388 or course tutor Sybil Kenton Tel. 081-954 3817

Houghton Regis (Nr Dunstable)

Venue: Houghton Regis

Course: Machine Knitting Courses

Date: Commence September 1994

Further details: Elsie Hill, 51 Icknield Way, Warden Hill, Luton Beds LU3 2BT Tel. 0582 591593

London

Venue: Wanstead House, The Green, E11

Course: Machine Knitting

Date/Time: Commences late September. Monday evenings from 7.30pm

Further details: Sylvia Jay Tel. 081 534 4644

Lowestoft

Venue: Kirkley Middle School, Southwell Road, Lowestoft

Courses: Saturday Workshops, 1. Beginners and Intermediate; 2. Ribber work for the more experienced knitter

Dates: 1, 1st Saturday each month 10am-3pm. 2, 3rd Saturday each month 10am-3pm. Both workshops cost £5.00 per day

Lowestoft

Venue: Lowestoft College

Course: A new Beginners and Intermediate course for Japanese machines and the PPD

Date: Commences September 19th, Mondays 10am-midday for 10 weeks
Further details: Elsa McFee Tel. 0502 574919 (after 6pm)

Manchester — Brother Sewing and Knitting Machine Courses

Venue: Manchester/London, check venues for course required

Courses: Courses are all day and are being repeated on several dates

1. Super Galaxie introduction to the machine and embroidery unit courses free

Dates: Tuesday 19th September, Tuesday 4th October, Tuesday 29th November.

2. Overlocking Techniques day £40. Learn techniques which are not in the manual

Dates: Wednesday 7th September, Wednesday 5th October, Wednesday 30th November.

3. Knitting Machine Electronic pro-

gramming day £40. Gain a good understanding of the programming of your machine — mirror image, superimpose and overlap

Dates: Thursday 8th September, Thursday 6th October, Thursday 1st December.

4. Basic Ribber day £40. Will include casting on methods, welts, hems, neckbands, shaping and buttonholes

Dates: Friday 9th September, Friday 7th October, Friday 2nd December

Further details: Janet Cooke, Jones + Brother, Shepley Street, Audenshaw, Manchester M34 5JD. Tel. 061-330 6531 Ext. 2358 or Secretarial Services Division Ext. 3117

Rochdale

Venue: Hopwood College, Rochdale, St Marys Gate site

Courses: 1. City and Guilds Parts 1 and 2. 2. CENTRA — Machine Knitting for students of all levels who wish to obtain a qualification in knitting. 3. FACE (Foundation Arts and Crafts Education) in Machine Knitting, including a ribber course for the first time and a course specifically written for users of Brother electronic machines.

Note: No written examinations with the above courses which are open ended and assessment based.

4. Advanced/Electronic Machine Knitting for owners of Brother electronic machines and includes some ribber work. No prior knowledge of electronic machines is required, but students should be familiar with basic knitting skills

Dates/Times: 1. Starts September 19th. Mondays 9.30am-2pm. 2. Starts September 23rd. Fridays 1-3pm. 3. Starts September. Thursdays 9.30-11.30am. 4. Starts September. Tuesdays 9.30-11.30am

Further details: Contact Ian Clegg at the college Tel. 0706 345346 or Denise Matthews Tel. 061 643 5250

Stockport

Venue: Cheadle Hulme Education Centre

Course: Machine Knitting

Date/Time: Commencing September. Mondays 7-9pm

Further details: Contact Linda Thompson Tel. 485 4552

Stockport

Venue: Werneth Adult Education Centre.

Course: Machine Knitting

Date/Time: Commencing September. Tuesdays 7-9pm

Further details: Contact Linda Thompson Tel. 485 4552

Swindon

Venue: Swindon College, Ferndale Road, Swindon

Courses: 1. City and Guilds Part 1. 2. Basic Machine Knitting

Date/Time: 1. Commences September 26th. Mondays 6.30-9.30pm. 2. Commences September 27th. Tuesdays 7-9pm

Further details: Contact Swindon College Tel. 0793 613313 or tutor

Beryl Henderson Tel. 0793 521959

Woolwich

Venue: Pier Training Shop, Pier Parade, N. Woolwich

Course: Machine Knitting

Date/Time: Commencing late September, Fridays 1.15pm

Further details: Sylvia Jay Tel. 081-534 4644

CLUBS

Barnet

Venue: Barnet area

Date: First Wednesday of the month

Highlights: New club welcoming more members

Further details: Contact June Dalby Tel. 081-445 1542

Burgess Hill

Venue: South Down Machine Knitting Club, Burgess Hill, West Sussex

Date/Time: 2nd Monday of the month 2-4pm

Further details: Contact Mrs Wendy Hutson Tel. 0444 232339

Cheshunt

Venue: Day Club, Windmill Lane, Cheshunt

Date/Time: Thursdays 10.30am

Further details: Contact Hertford Regional College, Broxbourne Centre Tel. 0992 466451 or Patricia Izzard (course tutor) Tel. 0992 461236

Littleborough

Venue: Littleborough Knitting Club, Littleborough Community School

Date/Time: Tuesday evenings 7-9.30pm

Highlights: Machine knitting classes commencing 12th September

Further details: Contact Vikky Fletcher Tel. 0706 370254 or Denise Matthews Tel. 061 643 5250

Lowestoft

Venue: Kirkley Knits Club, Kirkley Middle School, Southwell Road, Lowestoft

Date/Time: Tuesdays 7pm-9pm

Cost: £6.00 for 10 week term

Further details: Contact Elsa McFee Tel. 0502 574919 (after 6pm)

Luton

Venue: Cast Ons Machine Knitting Club, Stopsley High School, Adult Education Lounge

Date/Time: Monday evenings fortnightly 7-9.30pm

Highlights: All welcome, activities being planned for autumn, winter

Further details: Contact Liz Hunter Tel. 0582 24235

Orpington

Venue: 5 Irene Road, Orpington, Kent BR6 8HA

Date/Time: 1st Thursday of the month Electronics: 7.30-9.30pm

3rd Wednesday afternoon of the month Punchcards: 1.30-3.30pm.

3rd Wednesday of the month Punchcard and Electronic: 7.30-9.30pm

Further details: Contact Jean Tel. 0689 875910 or Pat Tel. 0689 821802

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USA — Northwest Knitting Inc (Denny), Olympia WA 98506 Tel: 206 943 9711

NETHERLANDS — S. Schouten, Amsterdam 020 623 4559

Mary Lue's Knitting World (Chuck), Minnesota Tel: 507 931 3702

SWEDEN — Ursula of Sweden, Göteborg Tel: 31 806802

Wee Knit Shop (Marge & Ken), Michigan Tel: 616 683 8727

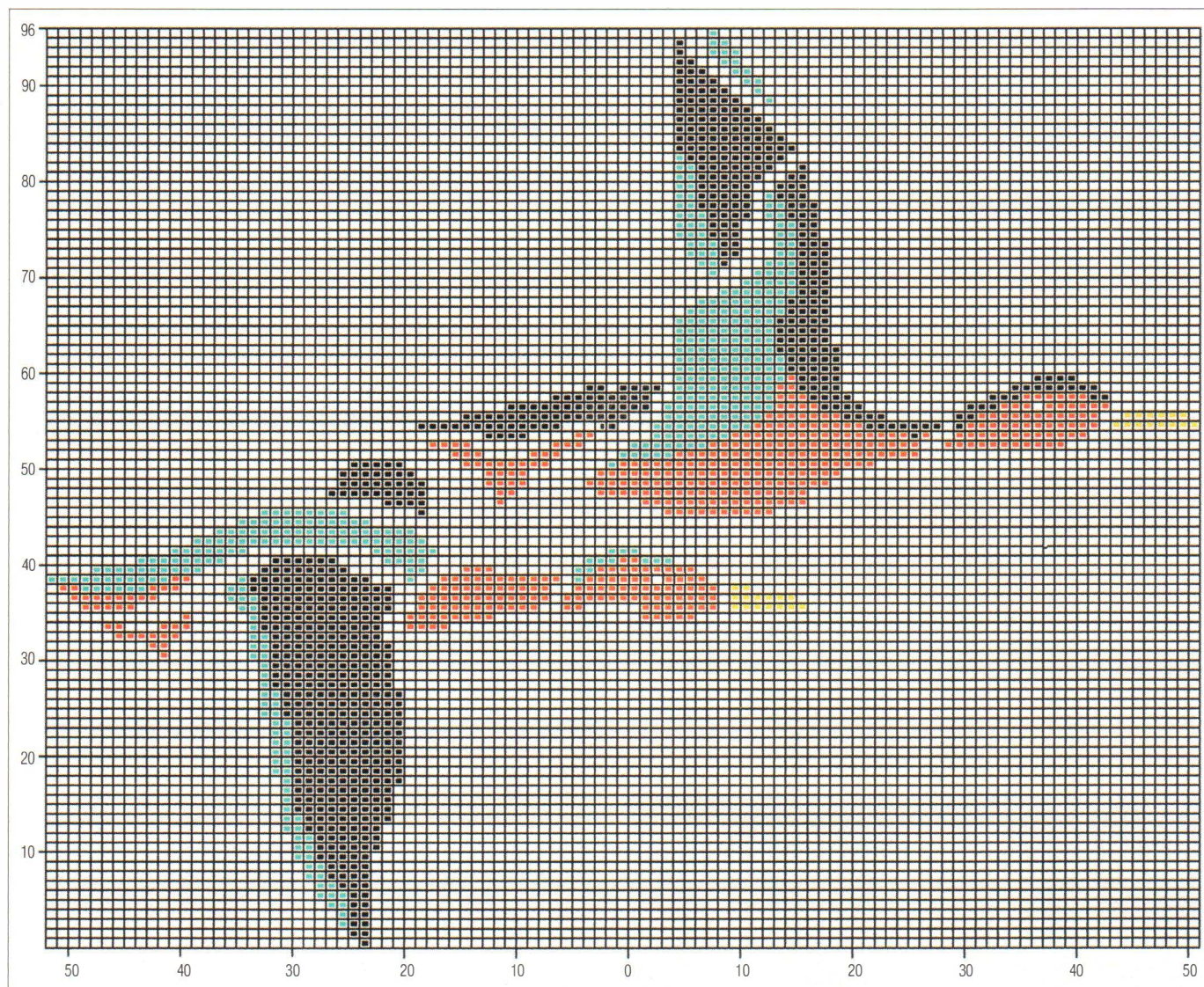
DENMARK — Brother International, Ishøj Tel: 425 25600

CANADA — Pixel Knits, 901 Greig Ave, Brentwood Bay BC V0S1A0 Tel: (604) 652 9753

NORWAY — Egil Hansen Tel: 988 0324

Clwyd Technics, Antelope Industrial Estate, Rhydymwyn, Near Mold, Clwyd CH7 5JH
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machine, these designs would look great in double knit or even a mohair — remember how much larger the motifs will appear!

SWEATER 1

We used Card 24 from the 'Dropped Shoulder Sweater' set. This makes a small to medium man's or comfortably baggy lady's garment. Remember that all the cards conform to a classic fit, this one is 'To Fit' 107cm chest and finishes with an actual 112cm measurement. Select your card from the finished size you require. (If in doubt sneak a tape measure around a favourite garment; ease allowances vary tremendously at the moment going right up to 20cm — select the finished size you prefer).

The tension was for a classic 4 ply and Forsell's 4 ply wool knits very obligingly to exactly that required — 28 stitches and 40 rows to 10cm after steam pressing and allowing to dry and cool. We used T6 on the main carriage and T7 on the intarsia carriage. Do not forget to work tension swatches with each carriage as the different tensioning of the yarns in the carriages as well as mechanical differences between them means that they may use quite different settings to obtain the same number of stitches and rows.

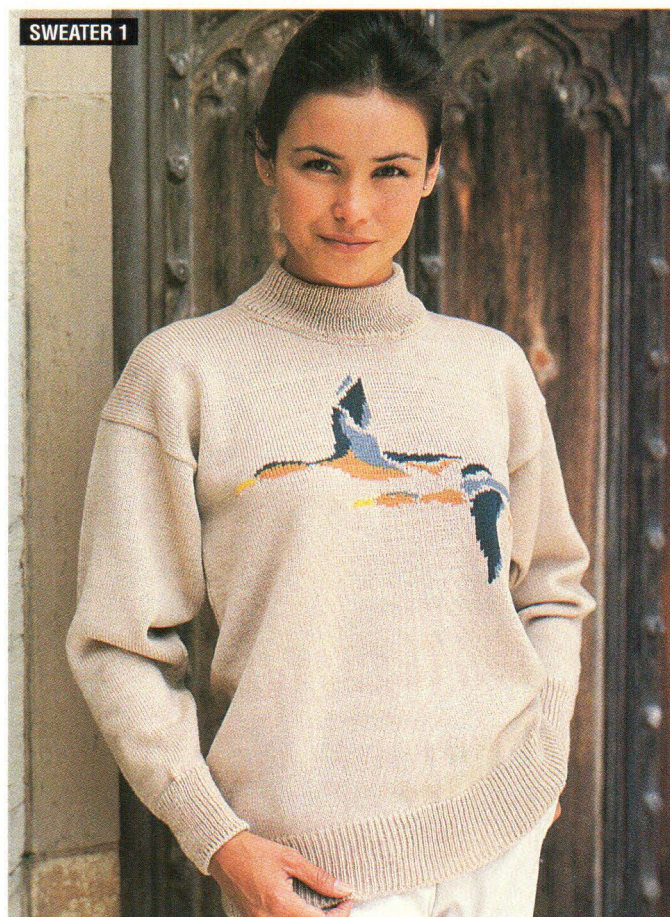
Welts were worked in 1x1 rib at MT-3/MT-3 — we knitted a slightly deeper welt than given — 36 rows. We also lengthened the body a little — adding in 10 rows, knitting to RC 150 before marking armholes (giving an extra 2.5cm length after the welt, which equated with the extra welt rows to an overall length increase of 3cm).

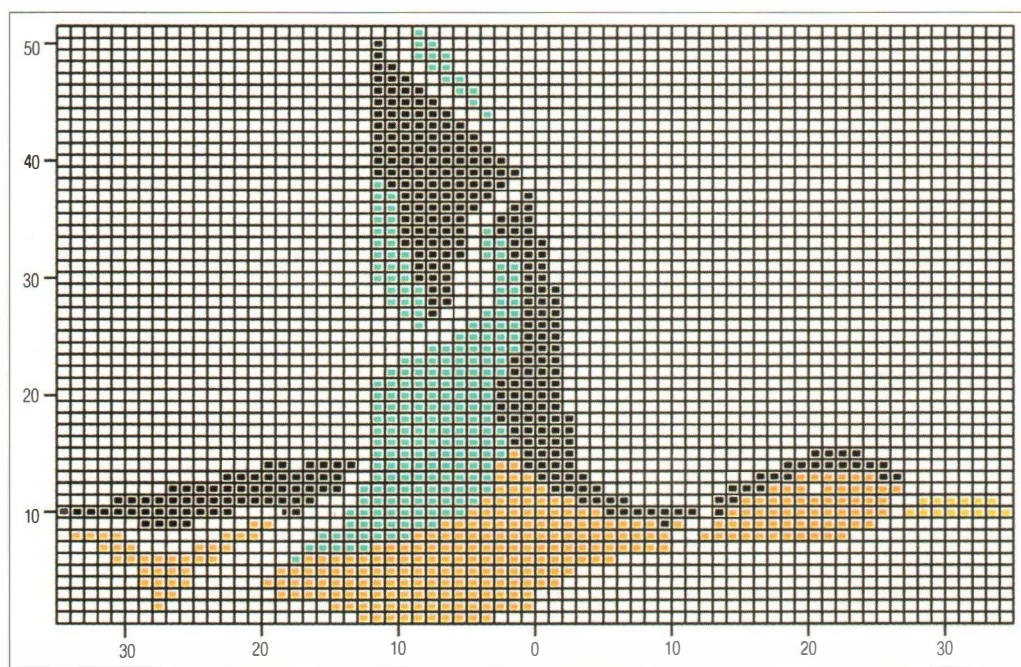
The back and sleeves were worked in plain stocking stitch, the intarsia design for the front was commenced on our size when RC showed 92 (before the armhole markers).

When judging the position of the intarsia designs, do make sure that the top of the design does not become involved with the neck shaping. A 'safe' clearance is for the pattern to end 10 rows or more before the start of the neck shaping. Any style of neck finishing would then not obliterate any part of the colour design.

Having reached the neck shaping in stocking stitch, it was worked using holding position — following the shaping directions on the card, but pushing needles to HP instead of casting them off or decreasing them. This shaping method also makes the picking up of neck stitches very easy and ensures a neat and elastic neck finish.

Working in 1x1 rib at MT-3/MT-3 (over 142 stitches for our size), we





knitted 50 rows. The band was finished in classic style by picking up the neckline with the right side of the garment facing, after neckband stitches had been transferred to the main bed. Using MT, we knitted 3 rows and finished with waste knitting. The band

was completed by backstitching through the last row worked in MC.

For a polo neck finish, which would have suited this sweater, try tripling the rows and commencing at MT/MT, gradually decreasing the tension down to MT-3/MT-3 (for the last 20 rows) and

then a couple of rows before transferring stitches to the main bed, increase the tension by one to two whole numbers, for a comfortable neck fit.

FINISHING

Finish all the ends of the intarsia neatly, weaving them into the back of the work. This can be time-consuming but is well worth the effort. Then take time to block and steam press — or use a hot iron and a wet cloth, with minimal pressure (i.e. the steam does the work). Try not to handle the fabric whilst it is hot and damp. Complete the making up only when pieces are cool and completely dry. The neckband was folded in half on to the wrong side and slip stitched down to give a high crew neck.

Once the garment is sewn up, steam all the seams lightly, using a little finger

pressure if required to flatten them.

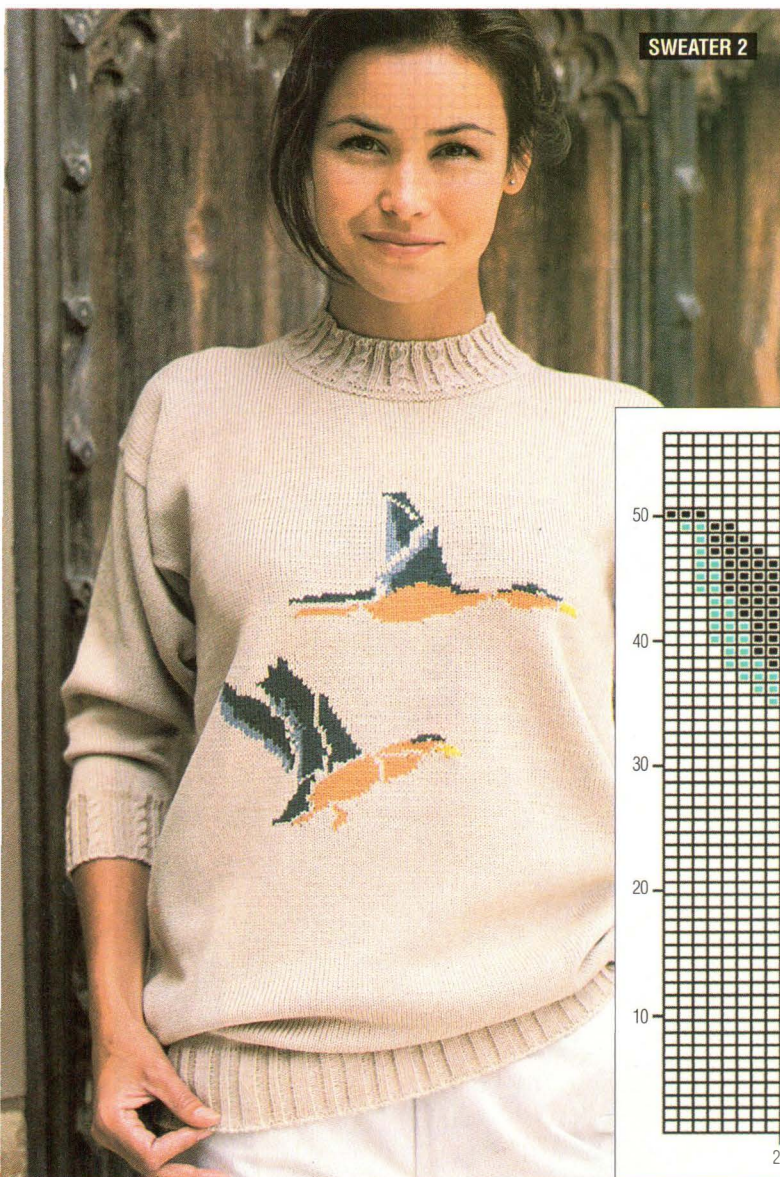
SWEATER 2

We used Card 23 — “To Fit” 102cm, finished measurement 107cm, to produce a medium sized garment. As many ladies’ sweaters are noticeably longer at the moment, we added 40 rows to the length (an additional 10cm on the length) — by knitting to RC 180 before placing the armhole markers. We used the rest of the card directions as given for the back.

As you can see, we positioned each duck in turn (so we were only working one intarsia motif at a time) at different heights and off centre on the garment. The lowest motif was started at RC 92 (before armhole markers) and the upper one at RC 60 (after armhole markers).

The cuffs and neckband were worked in cabled rib to take the edge off the garment’s plain quality. This is a finish which often adds interest without being intrusive to a plain or subtly patterned design. The needle arrangement and cable groups are shown in Diagram 1. When arranging needles for the neckband, present the neckline to the machine to judge where the centre of the front neck will come on the needle bed. Make this position a cable group and work the needle arrangement evenly each side. Cables were crossed every 6 rows — a total of 20 rows being worked for the neckband, which was not doubled over on completion. Picking up and finishing of the neckband was (apart from the folding over) worked as given for the man’s garment.

Don’t be afraid to experiment with either the Marion Nelson cards or these intarsia designs — they’re a fun combination with lots of potential for neat and original garments.



SWEATER 2



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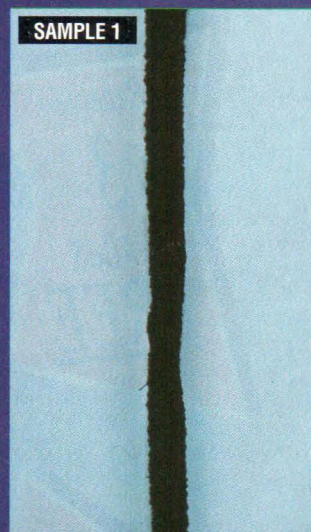
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MKT 10/94

Kate Arklay illustrates how a simple rouleau cord can add that 'designer detail' to your knitting



DESIGNER DETAILS

This month I am going to look at interesting ways to use rouleau cords. I have always liked adding texture to my knitting and it did not take me long to realise that rouleau cords are a very versatile way to do this.

Although the cords are easy to make you do need to take a little care when knitting them. All of the cords in my samples have been made with 4 ply yarn, a double knitting yarn can be used; if I am using a thicker yarn I cast on 7 stitches with the tension at 9 or 10. The tension for 4 ply yarn is main tension or MT-1 or 2, you will find each yarn you use will be a little different, so trying a small cord to find the correct tension is important.

YARNS AND EFFECTS

Chenille makes a flat cord so is ideal for hand or machine sewing on to the surface of a finished garment. Pure wool and cotton make a nice smooth round cord, they can be used for plaiting, threading through holes — in fact any way you want to use your cords. Crepe yarns are ideal for edging jackets as they will press nice and flat. Wool and cotton will press quite flat if required, but please take care when pressing your garment if you want the cord to stay round. I use plenty of steam over the cords, but do not touch them with the iron.

ROULEAU CORDS

Cast on 5 stitches using a closed edge method. Knit 3 rows. Carefully hang a claw weight using just two outside prongs.

Set your machine to knit in one direction and slip in the other.

Silver Reed: one side leverback and dial set to slip.

Brother: one part button pushed in and dial to KC.

Knit required number of rows for threading or plaiting approximately half as long again as the garment, for edging the same length as the garment. Please remember that you are slipping in one direction when making the cord, so if your garment is 100 rows long you will

need to knit 200 rows for the cord to make it the same length. It is always better to make the cord longer than you think you will need, it is easy to unravel any excess but impossible to add to the cord once it is off the machine.

Take care when re-hanging the claw weight as it is very easy to distort the stitch.

Take the cord off on a safety pin.

When attaching the cord start with the cast on edge. When the cord is in place, remove the safety pin, unravel any excess cord, thread the end of the yarn into a darning needle, thread through the open stitches and sew into place.

SAMPLE 1

Rouleau cord made in Yeoman's chenille.

SAMPLE 2

2A: Make a hole by transferring one stitch to the adjacent needle, leave the

empty needle in working position. Knit six rows and make a hole ten stitches to the right of the last one. Continue making holes in this way for the length of the garment.

2B: Thread cords through the holes. I have only made one row of holes but two or three rows of holes can be made then different coloured cords threaded through.

Knit or purl side can be used as right side.

Cord was knitted in Yeoman Sport.

SAMPLE 3

This looks best on a sideways knitted garment or as a separate inset.

Make cord before starting the garment. Knit required number of rows, with a two pronged tool, pick up two stitches from cord and place on to first two needles of knitting. Miss 10 needles then pick up two stitches from cord as before allowing the cord to drop in a shallow curve between pick ups. Repeat to end of row.

Knit 10 rows then pick up the cord in the centre of the curve on to the centre of the 10 needles missed on the first pick up.

Purl side is the right side for the sample. It looks very good on woven fabric or as extra texture with slip stitch.

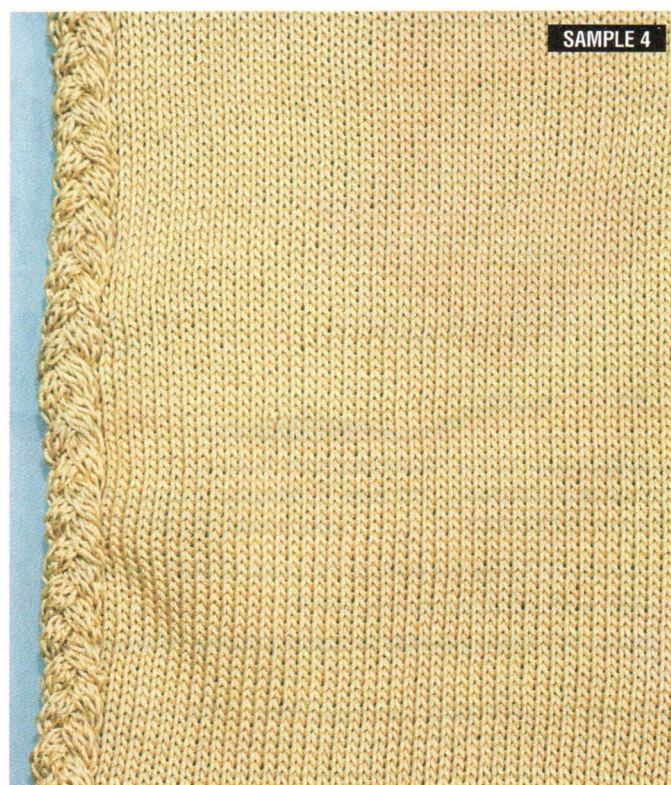
Cord was knitted in Shetland wool.

SAMPLE 4

Plaited cords as bands. Make three cords, I have used the same colour but three different colours look good and are an easy way to add extra colour to your knitting.

Plait the cords and hand stitch to edge jacket, stretching the plait a little as you stitch it.

Cords were knitted in Yeoman's Cannele Cotton.



WHY ALL THE FUSS OVER CD ROM?

More and more, computers are becoming part of our lives and it can be a bit of a struggle to keep up with all the related products and terminology. At the moment, CD ROM is getting a lot of attention and in this short article, I will attempt to explain what it is and its advantages.

THE DRIVE(R)S

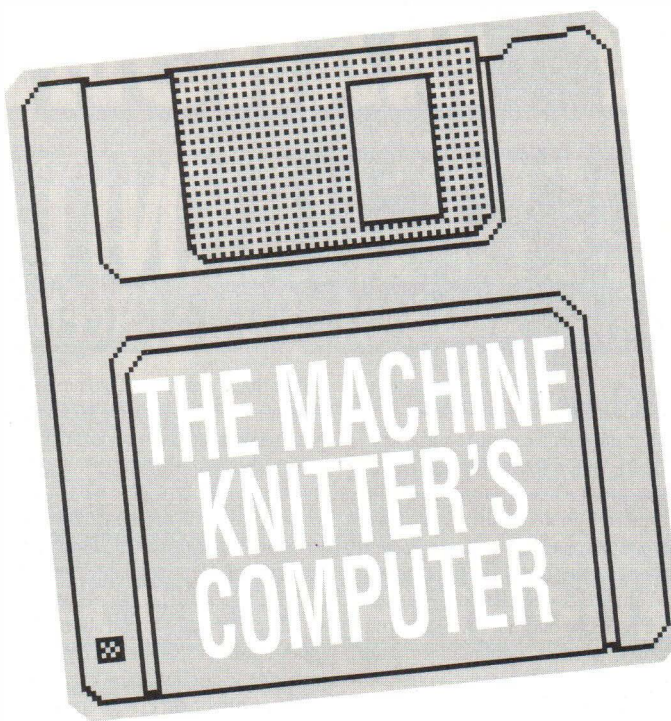
At the moment, computers have two types of drive. The main drive is the hard disc which is built into the computer and on which you store your programs. In order to be able to feed information to the hard drive or copy information from it, the computer also has another drive which will take portable, exchangeable floppy discs. Some computers have two floppy drives but they are essentially the same thing, the difference being that they take different sized floppy discs. A CD ROM drive is another type of drive but it differs from the other two in that the computer can only read information from a CD ROM drive. The information is stored on discs that look very much like the audio CDs. Some CDs (information only ones) work directly from the CD drive, but others require you to install a small amount of the program on your hard disc. Any information that you want to add to the program can then be stored in this related directory. For example, as the computer cannot add anything to the CD, a drawing program on CD would have to store the pictures you created in its directory of your hard drive and the program on the CD would work in conjunction with this directory.

A SMALL ADDITION

CD drives can be added to any suitable computer. Provided there is room, it can be fitted inside the computer's box, or you can have an external drive which plugs into a special card (which takes up less room) that goes inside the computer's box. The great advantage of a CD ROM is the amount of information that can be stored on the disc. To give you an idea, the size of this article is roughly 10 kilobytes (KB). There are 1,000 KB to a megabyte (MB). The capacity of my hard disc (which is slightly larger than average) is 200 MB, so I could fit 20,000 similar articles on my hard disc. The average CD ROM has a capacity of 650 MB, three and a quarter times the size of my hard drive and that is just a single CD. You can buy any number you want!

MULTI-MEDIA

CD ROM can be used to store huge programs that come under the collective banner of multi-media. To take proper advantage of multi-media, the computer also needs a sound card which will allow you to hear speech and music files as well as make your own recordings. The best example of multi-media I can think of is my encyclopedia on CD



Irene Krieger talks about CD ROM and Carol Chambers shares a solution to a downloading hiccup with the PPD

ROM. One CD holds the equivalent of 28 volumes of the printed version and it is not just words and pictures, but it also has video clips, speech, sounds and animations. Looking something up is much easier than with the book version. If I wanted to find out about composers, I just type that in and the computer will search the CD and give me a list of everything it has on the subject. I can point to any item and that article will come up immediately. If I had clicked on 'Mozart', not only will it give me an article about him, but I can also bring up a picture and if I want, listen to some of his music. It will also suggest other related reading, so I could go to an article on Salzburg and see a picture of his grave or perhaps look up other composers of the same era. I can print out any of the text files and by 'doing' a screen capture, I can also print out the pictures.

In other sections, I can bring up video of man landing on the moon, the Hindenburg disaster, I can look at a picture of a wildebeest and listen to the noises it makes and all sorts of other things. When I click on a country in World Atlas (another CD) I can hear how the name is pronounced whilst its flag goes up the flag pole accompanied by the national anthem — I still get a kick out of that!

CD VIDEO

One thing I should point out though, the video on CD ROM is not as you would see on your television. Because of the number of shades of colours and the amount of movement, a very short

full screen, full motion video would take a huge amount of space, even on a CD. I read somewhere that less than one minute's worth would fit on a whole 650 MB CD. In order to make the files smaller and leave room for everything else, the picture is reduced in size and digitised and the number of frames that make up the sequence is reduced. For example, instead of an infinite number of shades of grey in a shadow, the digitised video might only have three or four and instead of twenty five frames per second, the PC video might only have ten. This can give a slightly 'blocky' effect and depending on the subject, the movement may be a little jerky and you might be looking at a matchbox sized picture but despite all that, to be able to see the animals or whatever moving at the same time as hearing them is still amazing.

THE EQUIPMENT

A single speed CD ROM drive can be had for around £150, but remember that is not the end of it. There is still the cost of the sound card and installation to be added to that and you will want some CDs to 'play' with. On average these cost £35 to £40 and up but of course that depends on the program you buy. A single speed drive transfers the information rather slowly, so there may be pauses in the program whilst the drive catches up. For extra money, you can buy a double, triple or quadruple speed drive. Many companies are now selling what they call multi-media PCs which come as a package deal with the CD ROM drive and

sound card ready installed. A few CDs are often included as well, just to get you started.

CDs are being produced on a wide variety of subjects from animated children's books (one of my favourites and I don't even have any children!), to a database of wines of the world with maps, to very complex business programs and of course, seriously good games. There are also a lot of compilation CDs around which contain a variety of related programs — see my review of one such CD elsewhere in this issue.

CD ROM certainly would seem to be the way of the future. Only seven months ago when I bought my multi media PC, I really had to scratch around looking for CDs to add to my collection. Now they come 'free' on the cover of computer magazines. For people with children in particular, a CD ROM drive would be a tremendous asset. I should know, word has got around and I have a continuous stream of little friends ringing my doorbell asking me what I know about topics from Ancient Egypt, the rain forest to dolphins!

LOCKED DOWNLOADING

Perhaps it has never happened to you (hopefully it never will), but twice in the last 18 months my computer/knitting software link has 'hung'. ('Hung' means it sort of starts off OK, then simply sits there doing nothing halfway through its task). This was when I was downloading a set of patterns from DesignaKnit to the PPD (I think, but cannot accurately remember that it has also happened downloading a book from IntoShape to the PPD as well). In DesignaKnit it started its backward count, got to 28 and just sat there. Obviously, after five minutes or so, I was quite sure there was something wrong, so switched off the PPD and backed out of the program. Having double checked all connections were correct, plugs all the way home etc. I went to repeat the operation. However, this time, it didn't even start to count. I will not give you a blow by blow description of the heart searching, lead removal and replacement, switching on and off that followed. However, eventually I decided to try (the obvious) — connecting the PPD to the TV and see what it had to say for itself. The message was short and sweet — 'Data corrupted' — or words to that effect. There were no designs in the 901 onwards section but happily all the *Stitchworld* patterns were there and available for use, and you could make and save 901 etc. patterns as normal. Back to the computer to try the download I first started with and everything was fine.

So, if your PPD/computer link stop talking to each other and you have to turn them off without completing the operation, don't tear out your hair — or the computer leads. Just take the PPD to your nearest TV, let it tell you about damaged data, check your *Stitchworld* patterns are still there and then retry the operation.

COMPUTER STYLING

by Wendy Damon

DESIGNAKNIT

PRINT AND KNIT FROM SCREEN

Before going to PRINT you must have the shape you want to print loaded, so go to SHAPING and load the shape. When you select PRINT you will be offered the option to print out 'Shapes Only', 'Colour Patterns Only' or 'Shapes And Patterns'. I am going to deal with the Shapes Only option. The next screen shows all the pieces in your garment listed on the left. You need not print all the shapes. Only those that have an option entered will print. So, if you do not want to print both right and left sleeve, enter your option letter next to one sleeve, and leave the other blank. All the printout options are listed on the right. Because we have chosen to print Shape Only, we have the first five options, under 'Shaping' available to us. See Picture 1.

Format A uses an X to represent each stitch. Only rows which vary in width from the preceding rows are shown and a gap is left to show that identical rows have been left out. The row numbers run down the left-hand side and the stitch numbers along the top. You can vary the size of the printout by choosing condensed or normal text under INSTRUCTIONS in the ADJUST section. Normal text has larger X's so therefore the shape is larger and may spread over several pages. If you choose condensed text then the X's will be smaller. I have used condensed text for my example in Picture 2.

and gives instructions in written form, for knitting ribs and bands.

Format C is a template for a Knit-leader — a full size outline of the garment piece. Unless you have a wide printer, the printout will be spread over several pages which you will have to fasten together to get the full shape.

Format D is a template for a Knitradar — a half size outline. If you use continuous paper in a dot matrix printer you will get the printout as one continuous piece and you can use the printed sheet (after removing the sprocket holes) directly in the Knitradar.

If you have a quarter scale Knitradar then used format E, set to 25%, without Japanese notation.

Format E prints the shape outline and, if you choose Japanese notation, the stitch and rows instructions at the appropriate point on the shape. The shape will print out to whatever size is set in the ADJUST section of the main menu. The default is 25% of full size (i.e. quarter scale). If you want to alter this, go to ADJUST then INSTRUCTIONS. After 'Miniature outline size-format E' you can enter the size as a percentage of full size. If you have chosen to print out in a small size, or you have a lot of instructions in one small area of the shape you will find that the shape has distorted to accommodate all the text. It doesn't matter since you are only using the shape as a guide to finding the relevant instructions but

if it bothers you, then chose a larger printout size. Picture 3 is taken from a 25% printout with Japanese (style) notation.

You choose the format you want by entering the relevant letter next to each piece you want to print out. Once you have done that you can move on to the next screen. Here you can choose to print main heading, i.e. name of garment and details of size, tension etc, and the sub-headings i.e. name of each garment piece. You can also choose whether or not to print Format E with the Japanese notation.

The Japanese notation is a simple way of giving shaping instructions. Designa-Knit is set up to give the instructions in the following way:

[Row number:] [+ or — (for increase or decrease)] [number of stitches to increase or decrease] [S (for stitches)] [number of rows to knit after each decrease or increase] [X (for times)] [number of times to repeat the operation]

For example ' -23;+1s8x10' means that at RC023 you will increase one stitch and knit 8 rows and you will do that 10 times in total. You can alter the layout of the Japanese notation under INSTRUCTIONS in the ADJUST section. Section 8:2:9 of the DesignaKnit manual tells you how to use the symbols to rearrange the order of the instruction. Picture 3 gives a typical printout with

KNITTING FROM SCREEN

For interactive knitting (i.e. the computer screen keeps up with your knitting) you need your machine linked to the computer with the appropriate cable. The KNIT section will use whatever garment is currently loaded, so go to the SHAPING section and load the design you want to knit. If you want to integrate a stitch pattern with the shape then that must be done in the INTEGRATE section before moving on to the KNIT section. Silver Reed/Knitmaster machines and Brother machines interact with DesignaKnit in slightly different ways so you will need to prepare for knitting according to the machine you will be using.

SILVER REED/KNITMASTER machines knit directly from the computer. Because the knitting machine will take its information direct from the computer there is no need to download stitch patterns.

BROTHER machines knit the stitch patterns from their own memories. If you have integrated the shape with a stitch pattern you need to first download that stitch pattern to your machine using the TRANSFER section. You must then program your machine to knit that pattern i.e. program in 901. You can also use a mylar pattern or a pre-programmed pattern (from the *Stitchworld* book) by programming that in before you start. The information about the carriage position is relayed, from the machine to the computer, by the movement of the drive belt so this must be engaged. If you are knitting a stitch pattern the drive belt will be engaged (you will have selected KC1). If you want to knit in plain stocking stitch you will need to download a plain section of background colour as a Fair Isle design so that you can select KC1 and have the drive belt engaged without selecting needles. You can either download the colour default screen, called 'default', or you can choose a pre-programmed pattern from the *Stitchworld* book and program in a blank section. You may also wish to cancel end needle selection to stop those needles from popping out.

After selecting KNIT the first screen allows you to choose the 'Mode' i.e. Shaping Only, Colour Patterns Only or Integrated. If you want to change the option offered, position the highlight bar over the current selection and press enter. You are then offered all the options from which to make a selection. To knit a shape you will choose either Shaping Only or Integrated. You can choose the type of knitting machine (if you have opted, in the ADJUST section to

PRINTOUT FORMAT OPTIONS		Shaping only - Machine knitting
Garment piece	Formats	SHAPING: A. Shaping guide - no colours B. Brief text (standard shapes) C. Knitcorder - 100% outline D. Knittradr - 50% outline E. Miniature outline
RACK FRONT SLEEVE		SHAPING - COLOURS: F. Garment picture (shaded) G. Garment piece grid (shaded) H. Garment piece grid (letters) I. Colours+shape table - all rows J. Partial table - changing rows
		COLOURS: K. Colour pattern pic (shaded) L. Colour pattern grid (shaded) M. Colour pattern grid (letters) N. Punch card / bylar template
F1=Help Arrows=Move Esc=Exit F10=Proceed		PRINTOUT FORMATS

PICTURE 1

PICTURE 1

PICTURE 3

Diagram illustrating the stitch counts for a knitted garment, showing the progression of stitches from the top down to the bottom.

Stitch counts at various points:

- 146: (7)
- 138: 662x4
- 126: -1s2x1
- 122: -1s2x2
- 110: -1s1x22
- 109: 109x1
- 91: -1s47x1
- 77: -1s2x7
- 71: -1s1x6
- 50: 10s1x1

RC 000: cast on 81 stitches

RC 070: cast off 11 stitches and knit 1 row

RC 077: decrease 1 stitch and knit 2 rows, repeat 7 times

RC 091: decrease 1 stitch and knit 47 rows, once only

RC 138: cast off 6 stitches and knit 2 rows, repeat 4 times

Finish at RC 146: with 7 stitches

PICTURE 2

098765432109876543210987654321234567890123456789012345678901

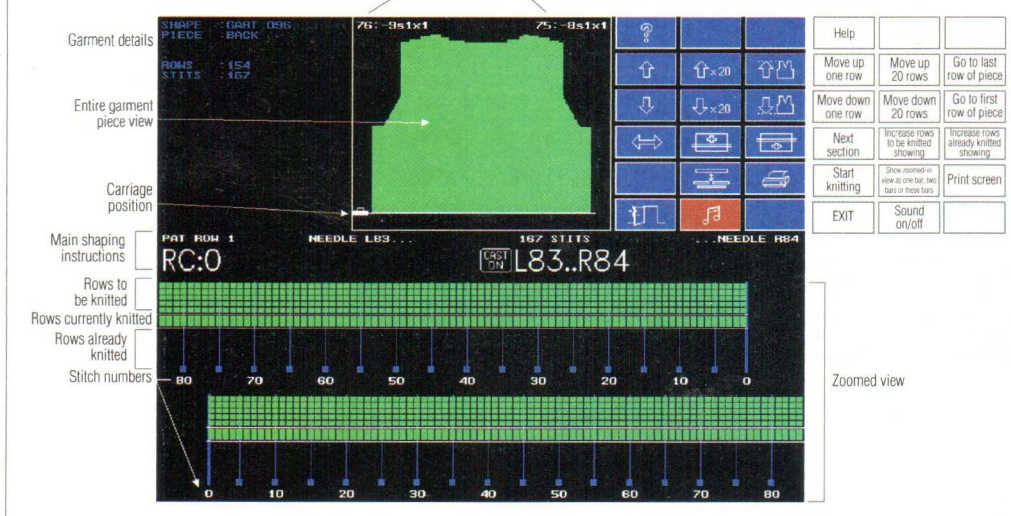
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145 XXXXXXXX
143 XXXXXXXXXXXX
141 XXXXXXXXXXXXXXXX
139 XXXXXXXXXXXXXXXXXXXX
127 XXXXXXXXXXXXXXXXXXXXXXXX
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123 XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
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72 XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
71 XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
1 XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

0987654321098765432109876543212345678901234567890123456789012345678901

Please note that any row which has the same width as the previous row is omitted from the table.

**PICTURE 4 —
THE KNIT SCREEN**

Next shaping
These will move down to the bottom of the box when they are reached and the next shaping, if any, will appear at the top



choose a new machine every time) and which garment piece to knit. If you have chosen Integrated the stitch pattern details will appear. Press F10 to move on. If you have said that the cable is connected you will get a screen giving details of cam settings for Silver Reed/Knitmaster or reminding you to download for Brother machines.

THE KNIT SCREEN

The information on the knit screen will vary according to the type of piece you are knitting, but Picture 4 shows a knit screen for a basic shape (no stitch

pattern). You have shapings shown in Japanese notation in the garment piece view box and you will be notified of shapings, as they need to be done, by a short tune (if you have the sound on). You will also get instructions appearing in the main shaping instructions, above the zoomed in view. If, for instance LEFT EDGE+1 appeared at the left then you should increase one stitch at the left of the knitting. The carriage is shown moving from side to side as you knit and a white line will move up the garment piece. At the bottom of the screen is the zoomed in view which shows the current row and a few rows above and

below. At the top right of the screen is the toolbox allowing you to move up and down the piece and to make adjustments to the layout of the screen. You can adjust the number of rows showing before and after the current row in the zoomed in view and you can have the zoomed in view showing as one bar, two bars (as I have in my example) or three bars.

TO START KNITTING

Cast on the required number of stitches and work the rib or band. Make sure you finish with the carriage on the same

side as shown on the screen. When you are ready to start knitting from screen, Silver Reed/Knitmaster knitters click on GO or press F5, Brother knitters should set the carriage to KC1 and knit a row to select before pressing GO.

Now just knit, listening and watching the screen for instructions. The Japanese notation at the top of the garment piece view box will tell you at which row you will do the next shaping. The main shaping instructions will have a countdown of how many rows left before the next shaping. As soon as you begin a sequence of shaping the current Japanese notation moves to the bottom of the garment piece view box and the next set of instructions will appear at the top.

NON-ELECTRONIC KNIT FROM SCREEN

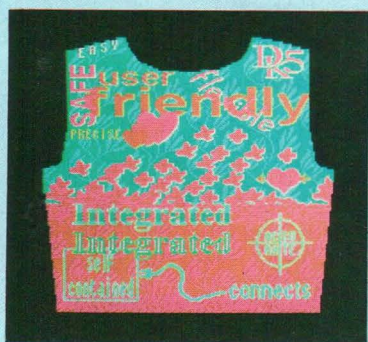
You do not have to link with the machine to knit from screen. You can move up the piece manually by using the arrow keys. The stitch pattern will not transfer of course, so you would have to input that either as a punchcard or mylar sheet. You will have to move up the piece manually but you don't need to do that every single row when you are knitting long straight sections. Knit to the next shaping row then move up the piece by using the 20 passes button in the toolbox.

Next month, I will be printing and knitting from screen with Intoshape.

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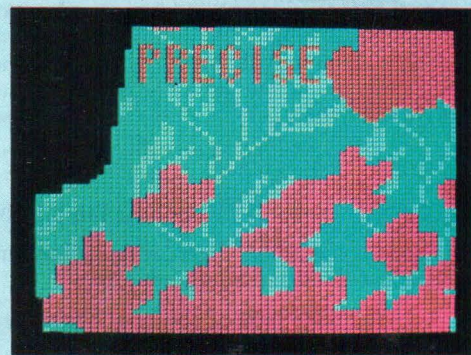
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I accidentally discovered the first edging (Sample 1A) when I was experimenting using the lace carriage and garter carriage to make a border for a tunic top. In my haste to get started, I programmed the garter stitch pattern (*Stitchworld* 537) from memory and somehow added an extra stitch. The resulting border was not what I was expecting, but it turned out to be a very suitable edge as it lay flat and, unlike garter stitch, did not widen the garment at the bottom.

THE NEW DESIGN

Effectively, I had knitted one row stocking stitch, followed by a row of 1x1 rib. This pattern may be used on its own instead of rib or garter stitch, or combined with lace. Sample 1 shows normal garter stitch, and Sample 1A my altered version.

LACE COMBINATION — PREPARATION

Before commencing knitting, it is necessary for punchcard and electronic patterns to be amended to include the rows knitted with the garter carriage. Two extra rows have to be inserted every time the (lace) pattern indicates two rows to be knitted with the main carriage. The first row is blank, and the second row has every other stitch punched or marked out. Sample 2 shows *Stitchworld* Pattern 148. This is a very suitable pattern for this kind of border as it gives a wavy edge due to the large number of passes of the lace carriage

TERRIFIC TRIMS

It is surprising how often a knitter's 'mistake' leads them down the road to discovery — as Pat Symonds explains

before knitting two rows.

The original pattern is shown, together with the amended version (Pattern 2a). If you have a Brother 965/i, then you can use the lace card as it stands, and program the lace pattern in mode 1, the garter stitch pattern in mode 2, and change the mode according to which carriage is being used. Move each carriage off the needle bed and onto the extension rail before changing modes.

KNITTING

Once the card has been prepared, you are now ready to start knitting. Cast on over the required number of stitches using waste yarn. Hang cast-on comb and weights, and knit about 12 rows. Knit one row with a nylon cord. Using the main yarn double, cast on over all needles using the latch tool, which will

give a nice chain edge (described in 'Step by Step' in *Machine Knit Today* August 1993 issue) or, alternatively, use the 'e' wrap method. Using the main yarn singly, knit two rows with the main carriage at main tension.

Set row counter to 000. Make the required number of passes with the lace carriage, according to your chosen pattern, and move the lace carriage onto the extension rail at the left. Care must be taken never to have the lace carriage and garter carriage locked onto the patterning belt at the same time, so always move one completely off the needle bed before using the other.

SAMPLE 1



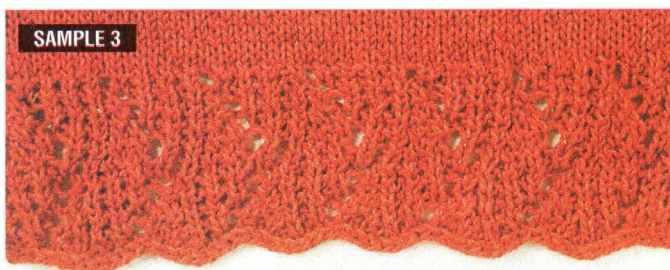
SAMPLE 1A



SAMPLE 2



SAMPLE 3



SAMPLE 4



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ACCESS

VISA

Set the garter carriage to knit two rows, at MT-1, and repeat the pattern sequence until one pattern repeat has been worked. You can now continue in lace using the main carriage at MT-1, or work another pattern repeat using the

garter carriage. Note that the garter stitch version shortens the length of the pattern.

OTHER SELECTIONS

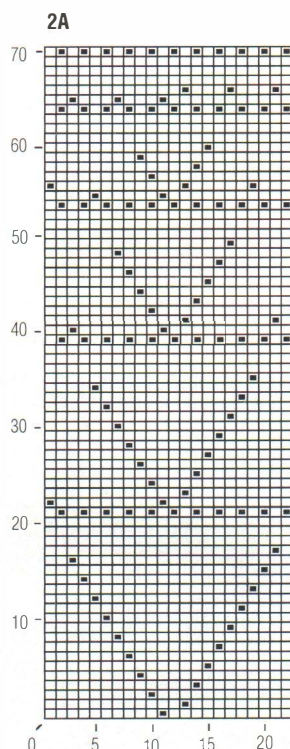
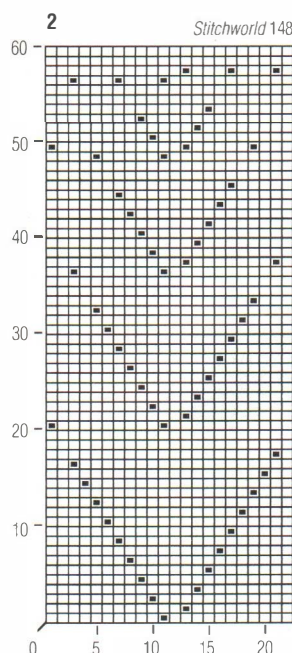
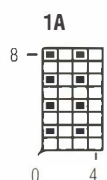
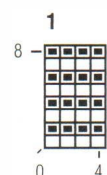
Any lace pattern can be altered, but I

have found that the best results come from patterns which are not too 'holey' and which have blocks of knitted stitches between the holes. Sample 3 shows *Stitchworld* Pattern 165 (*Brother Punchcard Book 5* Pattern 589) and Sample

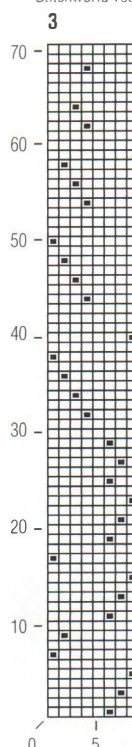
4, *Stitchworld* Pattern 177 (similar to *Punchcard Book 5* Pattern 581).

Next month, how to make this edging without a garter carriage, and using it for a 'V' neckband.

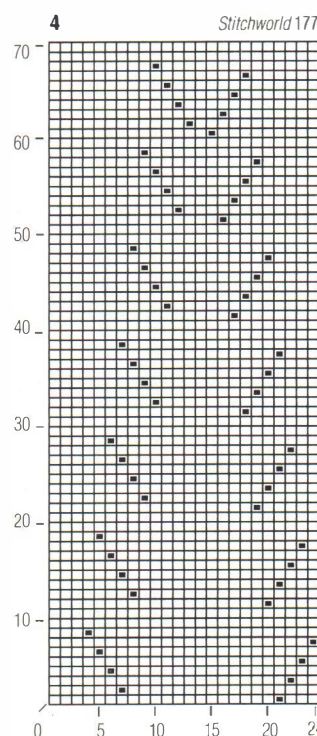
PATTERNS FOR SAMPLES



Stitchworld 165



Stitchworld 177



Stitchworld patterns reproduced courtesy of Brother

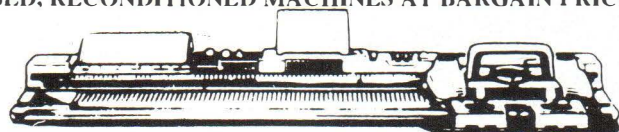
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SIZES

To suit bust 91-96[101-106;111-116]cm.
Finished measurement 100[112;122]cm.
Length 69.5[73;76.5]cm.
Sleeve seam 53.5[56;58]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Duomagic
1 x 500g cone in each of A, B and C.

MAIN TENSION

Jacquard 40 sts x 40 rows measures 193mm x 45mm (SS approx 3¼/3½).

Ribbing RC40 measures 70mm (SS approx 3¼/3½).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 28.

NOTE

Panelled side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

READER CARD

Mark reader card before starting to knit.

PATTERN NOTE

Program Console as follows:

Cast On 4
Stitch Pattern A Reader Card
IN PATT AT R28(0,28)
(Before knitting sleeves
change to
IN PATT AT R0(28,8)
Knit Technique 183

SPECIAL NOTE

The lock row counter and the console row counter will not always agree. In every case, where a row counter number is given, this refers to the lock row counter. The same stitch size is used for all parts of the garment, including casting on. So

Lady's E6000 Jacquard Sweater

with single bed panels

Illustrated on page 58

MACHINES: These instructions are written for E6000 machines

YARN: Bramwell Duomagic

FIBRE CONTENT: 100% Acrylic

COLOUR: We used Dark Grey (A), Maroon (B) and Teal (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalfe Drive, Altham, Accrington, Lancs BB5 5TU



that the work is completely symmetrical, for all garment pieces, break the needle rule by bringing out an extra needle at the left on the back bed.

The yarns should be threaded in the order given. All stripe sequences begin with Col A. K 52 rows working 2 rows Col A and 2 rows Col B and then 52 rows with Col A and Col C. Repeat these 104 rows. In some cases, the garment piece may begin with an incomplete stripe or Col A and Col C. Full instructions are given where necessary.

So that the pattern match is maintained around the armhole, the length is adjusted at the bottom on both the body pieces and sleeves. For this reason, it is necessary to begin the first stripe some rows into the jacquard pattern (see above). This is shown on the programming instructions. Where they give 'IN PATT AT R 0', it means that for this size the pattern is to begin at the first row so no changes are necessary.

When the work comes off the machine, the pieces will be considerably narrower than shown on the sizing diagrams. During the blocking out and steaming stage, the work must be stretched to open out the single bed panels. Take care that the jacquard panels remain straight.

This garment has a cut and sew neckline.

BACK AND FRONT

Work two pieces alike

Push 104[116;126] Ns on FB and corresponding Ns on BB to WP. *Break the needle rule as explained in the special note. Using B, work Cast On.

RC 000. K 4 rows Col B, 4 rows Col C and 2 rows Col A. Rep these 10 rows 3 more times to RC 40. Bring up empty Ns. Set locks CX/CX. K 2 rows. Transfer FB sts as shown in Diagram 1. Engage Stitch Pattern A.

RC 000*.

Size 91-96cm only: K 24 rows using A and B and then continue in stripe sequence using A and C.

Size 101-106cm only: Work stripe sequence as given.

Size 111-116cm only: K 24 rows using A and C and then continue in stripe sequence using A and B.

All sizes: K to RC 340[364;388].

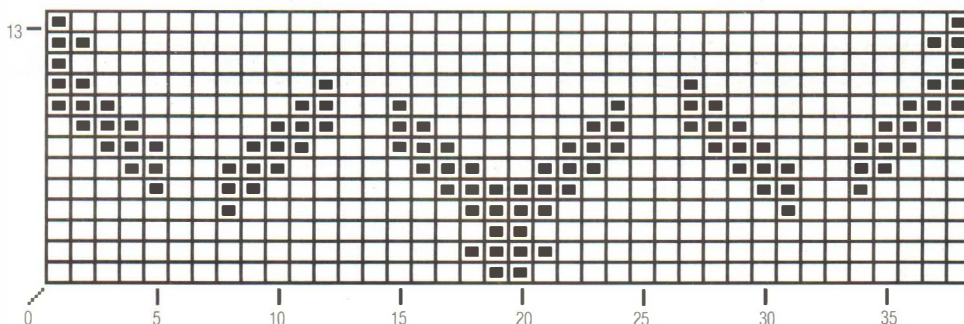
SHAPE ARMHOLES

Cast off 12[16;19] sts at beg. of next 2 rows. K until RC shows 560[592;624]. Cast off.

SLEEVES

Reprogram console as necessary. Push 58[62;66] Ns on FB and corresponding Ns on BB to WP. Work as

READER CARD



given for back/front from * to *.

Size 91-96cm only: Work stripe sequence as given.

Sizes 101-106[111-116]cm only: Begin with 24[44] rows using A and C and then continue in stripe sequence with A and B.

All sizes: K16 rows and inc 1 st at each end of next and every foll 16th row 22 times in all. 102[106:110] sts. K until RC shows 416[440:460]. Cast off.

INTERIM MAKE UP

Before continuing, steam and block out to size the garment pieces. *Do not steam or stretch any ribbed sections or they will lose their elasticity.* Allow to dry completely.

Mark out the neckline using the measurements given on the Cut and Sew diagram. Stitch round using a suitable stitch on the sewing machine or overlocker. Cut away excess fabric. Join back to front at one shoulder seam.

NECKBAND

Push 99[105:111] Ns on FB and

corresponding Ns on BB to WP. Break the needle rule. Using A, work Cast On. RC 000. K 40 rows using A. (K 2 rows using A, 4 rows using B and 4 rows using C) 4 times. RC 80. Transfer all sts to BB.

With wrong side up, lay garment on BB with neckline just hanging over BB Ns. With orange tool, pull BB Ns through work just above stitching. Manually knit off each N, using end of yarn used for band (in lock). Carefully fold work forward so that it hangs over FB. Cast off sts using latch tool method.

TO MAKE UP

Join second shoulder seam, continuing seam into neckband. Fold neckband to inside and catch down cast on edge. Set sleeves into armholes, matching centre of sleeve head to shoulder seam. The flat parts of sleeve seam at the top are stitched to the underarm casting off on the front and back. Take care when stitching the corner. Join underarm seams from welt to cuffs. Stitch in all ends. Steam seams.

Lady's Angora Sweater

with lace and cable design

Illustrated on page 57

MACHINES: These instructions are written for standard gauge punchcard machines with ribber

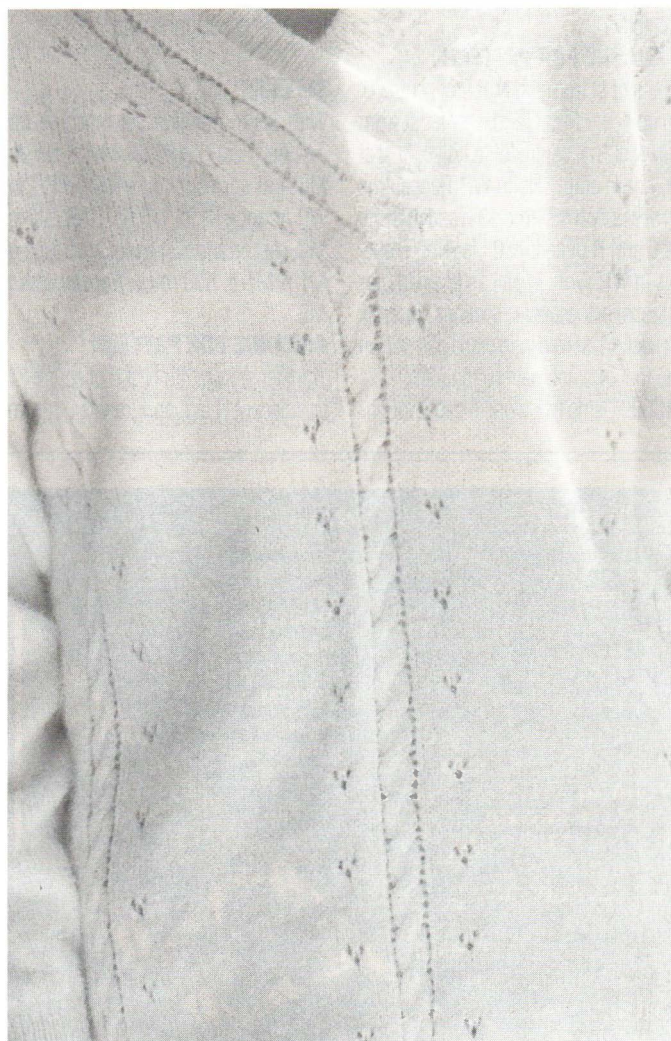
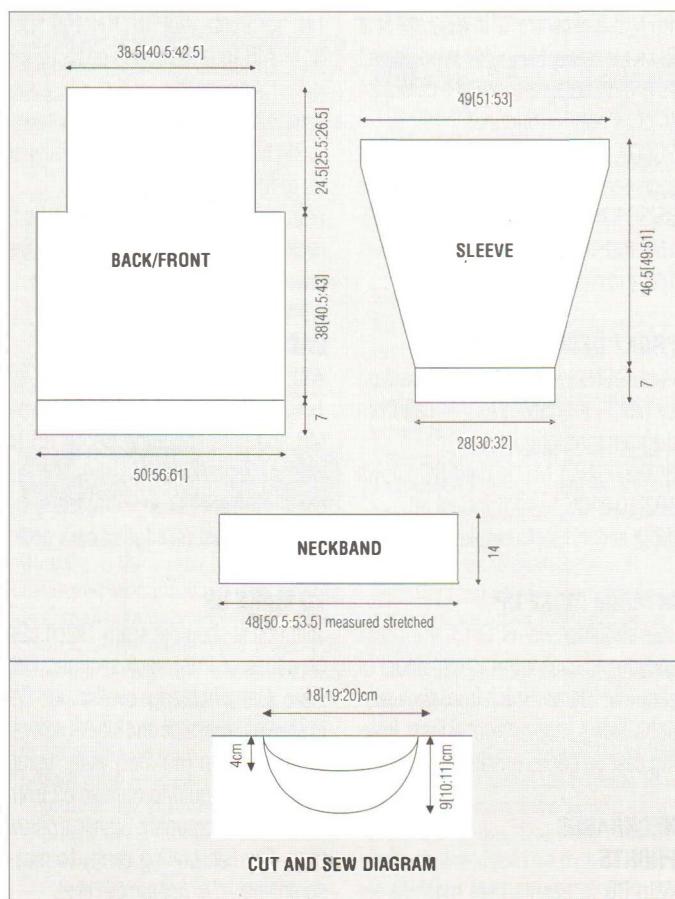
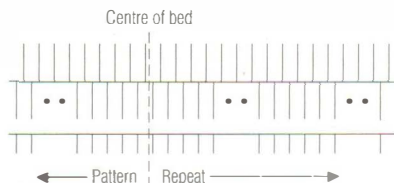
YARN: AK Yarns Angora

FIBRE CONTENT: 70% Angora, 10% Wool, 20% Nylon

COLOUR: We used White (MC)

STOCKISTS: This yarn is available via mail order from AK Yarns, Units 30-31, Brindley Road, Dodwells Industrial Estate, Hinckley, Leics LE10 3BY

DIAGRAM 1



SIZES

To suit bust 86[91:96:101:107]cm.
Finished measurement 107[112:117:122:127]cm.
Length 68[69:70:71:72]cm.
Sleeve seam 47cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

AK Yarns Angora
1[1:1:2:2] x 1lb cone in MC.

MAIN TENSION

30 sts and 40 rows to 10cm measured over st st (tension dial approx 9).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 28.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be

used to measure work on the machine.

PATTERN NOTE

Manual lace and cable pattern. Work from diagram, positioning stitches as given in instructions.

SPECIAL NOTE

It may be advisable to wear a light-weight mask when knitting angora. AK Yarns are able to supply a suitable mask.

BACK

With RB in position set machine for 1x1 rib. Push 160[168:174:182:188] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K40 rows. Transfer sts to MB.

ARRANGE FOR PATTERN

Transfer st from 4th N at L of centre '0' to adjacent N at L and transfer st from 4th N at R of centre '0' to adjacent st at R. Leave empty Ns in WP. Repeat this process over sts from 56th and 49th sts at L and R of centre '0', leaving empty Ns in WP. Work in patt as given in diagram over these three sections. Each six st section is the centre cable patt shown on the 24 stitch pattern diagram.

RC000 Using MT, work in patt through-

out and K until RC shows 244[248:252:256:260]. Cast off.

FRONT

Work as given for back until RC shows 150[152:154:156:158].

SHAPE NECK

Note position in patt sequence. Set carr for HP and push 80[84:87:91:94] Ns at L of centre '0' to HP. Cont over rem sts for first side. Keeping patt sequence correct throughout, K1 row. Dec 1 st at neck edge on next and every foll alt row 40 times in all. 40[44:47:51:54] sts. K until RC shows 244[248:252:256:260]. Cast off.

CAL. Set carr so HP Ns will K. Reset RC at 150[152:154:156:158] and keeping patt correct from noted position, work L side to correspond with R.

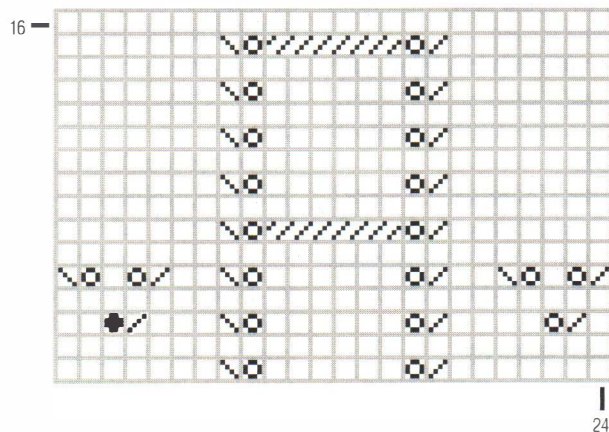
SLEEVES

With RB in position set machine for 1x1 rib. Push 72[76:80:84:88] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K30 rows. Transfer sts to MB.

ARRANGE FOR PATTERN

Transfer st from 4th N at L of centre '0' to adjacent N at L and transfer st from

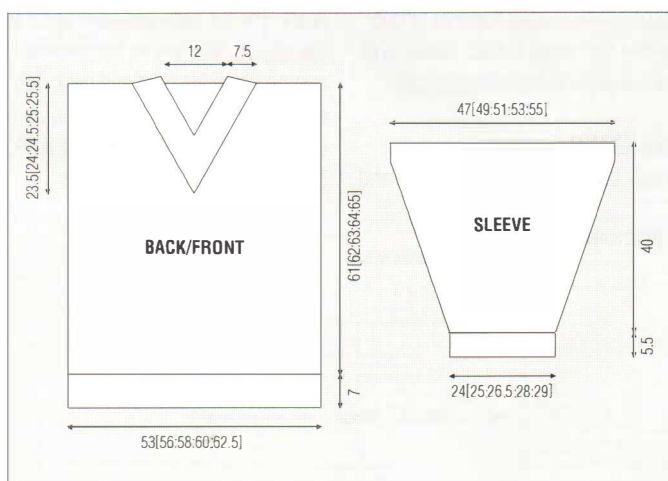
LACE AND CABLE DIAGRAM



□ = Empty N in WP

▤ = N transferred to L or R

⊗ = Cable pattern. Cross 3 sts at L behind 3 sts at R



4th N at R of centre '0' to adjacent st at R. Leave empty Ns in WP. Work in patt as given in diagram over the centre 24 stitches only, throughout. RC000. Using MT, K3 rows. Inc 1 st at each end of next and every foll 4th row 35[36:37:38:39] times in all. 142[148:154:160:166] sts. K until RC shows 160 and cast off.

FRONT NECK SECTIONS

Push 24 Ns to WP. Using MC, cast on by hand ('e' wrap). Work in patt from diagram throughout. RC000 Using MT, K until RC shows 102[104:106:108:110]. Cast off. Work second section alike.

INTERIM MAKE UP

Join shoulder seams. Stitch front neck sections to back forming remainder of shoulder seams. Stitch front neck sections along shaped front edges, leaving cast on edges unstitched.

NECKBANDS FRONTS

With RB in position set machine for

1x1 rib. Push 100[102:104:106:108] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K14 rows. Transfer sts to MB.

With wrong side facing, pick up front neck edge and hang evenly along the row. Using MT, K1 row and cast off. Work second front band alike.

BACK

With RB in position set machine for 1x1 rib. Push 50[52:54:56:58] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for front bands, completing by picking up cast off edge of back neck.

TO MAKE UP

Join ribs at shoulder seam. Stitch cast on edges of front neck sections into place, so that right edge overlaps left. Set in sleeves. Join side and sleeve seams. Wash in warm (not hot) water using washing up liquid to remove oil from yarn. Rinse thoroughly. Spin in a pillow case. Dry flat, pulling gently to measurements. (Do not tumble dry).

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Val Slater shares her review spot with Irene Krieger, who takes a look at a rather unusual non-knitting product!

BOOKS BYTES & STITCHES

WATCH THIS SPACE!

Or, perhaps I should simply say, keep an eye open for a new name in machine knitting design — Diana Lewin Designs. Her very first offering for machine knitters is two stitch pattern books *Fun with Flowers* and *Cuties for Kids*.

Fun with Flowers reflects Diana's love of flowers and this book not only gives you 22 punchcards and two mylar charts, but is also full of suggestions on colouring and additional touches to bring them to life. With a range from Snowdrops to Pansies, Carnations to Thistles and Fuchsias to Field Poppies she has brought us

a flower for every season and taste.

Cuties for Kids contains humorous motifs for 'kids' of all ages! The twenty designs can be worked on punchcard and electronic machines (all are 24 stitches or less wide). The colourful characters include a Tearaway Tortoise, Flashy Frog, Posing Piglet and Dainty Donkey — each have colouring and additional decorative suggestions to help make the characters come to life.

Diana's sense of humour shows in both books as she introduces her imagined friends in cartoon form — Pearl Knit, her husband George and their dog 'Dropstitch'. I can't resist sharing one piece from Diana's letter which gives her away as a 'real' knitter — she says "I will be on holiday ... My family think we are going to the seaside, but I am going for the little Angora shop in Ruyan!"

On a more practical note, the charts and pictures of the designs are very clear, all designs being illustrated in colour on the book covers. The books cost £4.95 each plus 55p p&p, overseas p&p £2.00 for two books and overseas payment to be made in sterling cheques only. Books are obtainable direct from Diana Lewin Designs, 'Field House', Marlock Close, Fiskerton, Southwell, Notts NG25 0UB. (An SAE will bring details of future publications).

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Cuties for Kids
by Diana Lewin
20 designs for 24 stitch Punchcard & Electronic machines

Fun with Flowers
by Diana Lewin
18 designs for 24 stitch Punchcard & Electronic machines plus 2 designs for 60 stitch Electronic machines

In-Ex Book 6 for Pleated Skirts
(using the "Add On" kit)
by Beatrix

Below:
New from In-Ex
1. Classic Waistcoat Suit
2. Flared Skirt
3. Lace Top

Two flower patterns from Diana Lewin Designs

Adrie's designs for Euroyam

FRENCH CREPE DESIGNS FROM IN-EX

As you all probably know, In-Ex are the company who have the wonderful skirt finishing kits and it is nice to see a company which puts their own products to such good use. Beverley's new set of skirt designs—*Pleated Skirts*—Book 6 shows a selection of styles suitable for every size and occasion. She has listened to her customers and all the patterns go up to even larger sizes than before. French crepe was used for the five designs so that a variety of fabric weights could be achieved, using 1, 2 or 3 ends knitted together. Take your choice from knife edge, inverted and even patterned pleats.

Pleated Skirts—Book 6 costs £5.95.

For garter carriage owners Beverley has a new design that essentially knits itself! The *Flared Skirt* has a flattering pleat effect and the pattern costs £2.00.

Intended to mix and match with any of the skirts is a pretty lace top, also worked in French crepe—lace punch-cards are given for both Brother and Silver machines. The lace top pattern costs £2.00.

Yeoman's Aurora and Citadelle tape were used in her new classic waistcoat suit. I find waistcoats hard to resist—they can cover those bits of you you would rather forget whilst turning a top and skirt into a very smart ensemble. This suit could serve well with a fancy blouse at a special dinner or dressy occasion and look equally at

home in the office with simpler accessories. The pattern for Beverley's *Classic Waistcoat Suit* costs £3.00.

Patterns should be available from your local stockist or are available direct (prices include p&p) from In-Ex Systems Ltd, PO Box 1459, Windsor, Berks SL4 2TP.

EUROPEAN CONNECTIONS

Each year our National Knitting Exhibitions become more international and the Birmingham show promises to continue this trend. Showing for the first time will be a firm called 'Euroyam' from Holland. A knowledgeable and enthusiastic family business, they will be reintroducing Tamm Yarns to the UK. What are they doing in this column? Well, take a look at Adrie's designs—just two of a selection which will be available to visitors to their stand. I have not seen the pattern instructions, nor at the time of going to press do we have full price details, but from the information and pictures I have seen, a visit to their stand could well increase both your pattern and yarn collection to good effect!

2000 GREATER AND LESSER MYSTERIES—CD ROM

by Irene Krieger

By coincidence, just as I was writing the mini-article on CD ROM drives which appears elsewhere in this issue, the editor phoned and asked me to review a compilation CD ROM which is being sold by the distributors of Graphics

Workshop, the graphics conversion program that many knitters find so useful. Though it hasn't really got anything to do with knitting, we thought it appropriate to include the review because it will give you an idea of the amount that can be stored on a CD.

This CD is called *2000 Greater & Lesser Mysteries* and contains 2,300 text files alone on an incredible variety of subjects to do with alternative beliefs and therapies. As well as text files there are some pictures (graphics files) and fully working programs on the disc. Most of the programs are Shareware and as is usual with Shareware you may be required to make an additional payment to the author if you wish to continue to use it. The disk covers astrology, palm reading, biorhythms, the JFK conspiracy, meditation, UFOs and handwriting analysis just to pick a few subjects at random. Obviously, with so many to choose from, I could only 'dip in' here and there and get a general feel. Certainly from the few I read, the people who wrote the articles seem qualified to do so. The accompanying manual says that the files were taken from public domain and Shareware sources such as Internet so presumably there is no guarantee that this is so but either way, the articles can still make absorbing reading if that is your field of interest.


A text file is one that is purely writing (no pictures or diagrams) and these are presented on disc in ASCII (pronounced as-key) format which is a uni-

versal format that can be read by all computers and word processors. This gives you several choices. The article can be read off the screen, it can be printed off the screen by using the 'print screen' button of the keyboard or the text can be incorporated into a word processing program and rearranged, edited or whatever. In this case, it becomes just like something you wrote yourself but if the result is for distribution, you must be careful not to infringe the copyright of the author. His or her permission may be required.

I was impressed with how easy it was to navigate my way around the wealth of information on disc. To start, you just type GO and this brings up a mini-manual that explains how to use the disc. You are then presented with a list of all the directories (in alphabetical subject order) and a brief description of their contents. You highlight one and press 'enter' to see a list of articles in that directory. To read a particular file, highlight it and press 'enter' again and the article appears on the screen. If you have chosen a program, you will be guided through the installation and in most cases it will do it for you once you tell it to go ahead.

The disc comes in a plastic sleeve attached to the back cover of an A5 sized booklet which also lists all the directories and files as well as giving a brief description of the programs that are included. The disk is available from PDSL, Winscombe House, Beacon Road, Crowborough, Sussex TN6 1UL.

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Irene Krieger looks at special cases for 'Cast Ons' on Passap/Pfaff machines

STARTING

Last month, I discussed how to make the casting on suit the final fabric of the garment and so to follow on from that, this month I am dealing with a special need that doesn't seem to fit into any category.

WORK IN PROGRESS

This is when you have already got work on the machine and then need to cast on some more stitches. Such a case might be where you are working on a sideways knitted garment and have completed the underarm section and now need to cast on all the stitches for the side of the armhole. Obviously, it would not be appropriate to hold all other stitches and repeat the cast on over the new ones or change the stitch size as you normally would for casting on, so knitters have had to devise some other method of getting stitches onto these needles.

TAKE ACCOUNT OF THE FABRIC

The fabric being created will govern the way you are able to cast on extra stitches but whichever method you choose, if you are adding more than one (or at a pinch two), almost always the casting on is made on the side of the work where the lock is. This is because in order to cast on for more than one needle, you need an end of yarn to form the first row of loops and the most convenient place to find this is coming out of the lock. It is a nuisance, but to cast on at both ends of a piece of work, you have to do it at the beginning of two rows. One cast on will be ever

so slightly higher than the other but knitting is very forgiving and it really does not show.

DOUBLE BED FABRICS

Once again, there are different methods for single bed and double bed fabrics. As they are on the whole slightly less complicated, I will start with double bed fabrics. To make the cast on, bring out as many needles as necessary on each bed. Now you have to mimic the layout of the yarn on the needles for the rest of the work. If all needles are in work on both beds such as for K/K, the yarn zig-zags between the beds. Assuming the extra was being cast on at the left of the work and the needle rule was followed, the outer needle would be on the front bed. The machine always knits into the needles as it comes to them, so the next needle it would want to knit into would be the first new needle on the back bed, followed by the first new needle on the front bed, then back bed, front bed, etc. along all the new needles. You can just catch the yarn into the hooks of the needles but this does not give a very neat result — **Swatch A**. The better way is to loop the yarn onto each needle, making almost an 'e' wrap to use a Japanese machine term. To do this you have to loop the yarn backwards. I know that sounds very odd but here goes with an explanation. To make a loop on the first new back bed needle, the yarn goes behind the needle, then across into the hook and then out under it. It is then looped into the next front bed needle passing on the left hand side, into the hook and out on the right. Hopefully, Diagrams 1 and 2 will make things clearer. Using this method gives a neater edge to the new cast on as you can see from **Swatch B**. Make the zig-zag quite firm, otherwise the cast on edge will be all loopy.

This zig-zag or herring bone method of casting on works in almost all cases where you have all needles in work on both beds e.g. jacquards, double bed tucks etc. I say 'almost all' really just to cover myself because there is bound to be a time when it will not work, though I don't think I have come across it.

STOCKING STITCH

Casting on more than one stitch on stocking stitch is very similar to making that quick single bed cast on that I described last month. Bring out the number of extra needles you need and

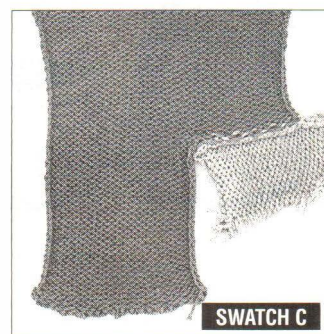
then hook the yarn into alternate needles to the end. Make sure that the empty needles are in working position and carry on knitting. I always advise going carefully for the first few rows, just to make sure all is well. If necessary, manually knit off any stitches that have looped rather than knitted. Hanging a small piece of waste knitting onto the new needles before making the cast on seems to help a lot. It gives the strippers something to grip on. You don't need to rehang stitches or anything as complicated as that, just picking up loops on the edge of any old thing you have lying around will do the trick. It can even be double bed fabric and if it is too big, just cut it to size. You are going to throw



SWATCH A



SWATCH B



SWATCH C

DIAGRAM 1

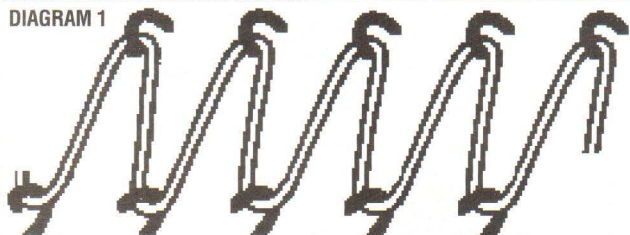
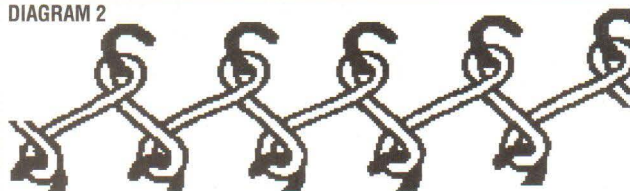


DIAGRAM 2

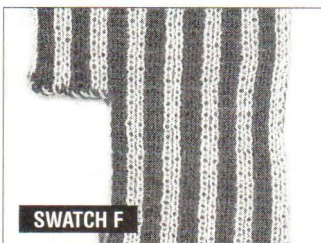




SWATCH D



SWATCH E



SWATCH F



SWATCH G

it away anyway, so there are no prizes for neatness in this case! When working with wasteknitting, knit through the waste rather than just hooking the yarn into the needles. Swatch C shows what is likely to come off the machine.

PATTERNED FABRIC

When working with a patterned fabric where some stitches are knitting and others are not, you obviously cannot just continue knitting over these new needles so the method has to be adapted. Hook the yarn onto alternate needles as above but make sure that the last new needle has a yarn loop on it. If you are casting on an even number of stitches you will have to miss the first new needle and then hook onto the next one and then alternate needles. If there is an odd number, hook into the first one and then alternate ones along. Now, working back towards the knitting (away from the locks) hook yarn into the empty needles. When you get back to the edge of the knitting, knit into the first stitch to anchor the yarn. Now manually knit off each of the new stitches (towards the locks) to take the yarn to the end of the work. This can be quite tricky as the yarn seems to want to jump off the needles when you bring them forward to knit, so I use the point of the orange tool to make sure

it stays where it should. Now you can carry on with your knitting. Waste knitting is also helpful for this method, but because of the three rows made manually, this method works quite well without it. Swatch D was made using this method but without waste yarn.

COLOUR WORK

If you are working with more than one colour e.g. jacquard or stripes in either single or double bed work, the cast on is usually made with the main yarn, but you need to think about how the contrast yarn is going to get from where it came out of the fabric on the last row to the end of the new cast on. If you just ignore it, there will be a tight strand which will ruche up the new cast on — Swatch E. It will have to be cut to make the fabric lie flat, but the cut ends will probably be too short to stitch in. Much better to think about it first and never give yourself the problem.

There are several things you can do to avoid this strand. One of them is that you can use both yarns together to make the loops on the new stitches. This will work quite well from the technical point of view, but you will have a multi-coloured (and thicker) cast on which might not look all that good if the cast on will be visible on the finished garment — Swatch F. An alternative is to pull down a long loop of the contrast yarn (I use the yellow tool) before knitting the first row with it. When cut, this loop will provide ends that are long enough to be stitched in. Another idea that works best on jacquard patterns is to knit the contrast yarn into the occasional stitch (say every third or fourth one) on the back bed only. The yarn will be carried to the new edge of the work, but because only back bed stitches have been knitted 'out of turn', nothing shows on the front of the work as you can see from Swatch G. If this is the method you choose, you must remember to lift the contrast yarn up above the main yarn before you make the cast on, otherwise it will be under the cast on and you will not be able to retrieve it to knit into the back bed stitches.

TIMELY REMINDER

Whichever method you use for casting on the extra stitches, it is very important that you remember to bring out pushers for these needles if you need them. Spectacular messes can result if you don't. On the E6000, you may need to change the width of the knitting using the CORR button. Be sure to alter the width on the motor (if using one) to take into account the extra stitches which, of course, applies to both machines.

That's the end of my space for this month. Next month, I will have more about the CORR button for E6000 users and how to make either machine knit some stitches even though the pattern says you should be doing something else with them.

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In this article I will be outlining the principles involved in some of the areas of law which have to do with design protection, moving on next month, to explore how these principles affect you as a user of designs in patterns you buy or see in magazines. In the third article I will examine the situation from the point of view of the person who does their own designing.

Copyright laws are notoriously complex, but this is only to be expected given the subject matter they attempt to deal with. Naturally, therefore, you should not rely on these outlines, but consult a solicitor with experience in this area of law if you wish to have detailed information about particular issues.

SIGNIFYING OWNERSHIP

Copyright, Registered Design and Design Right are ways of signifying ownership of something which does not have a physical existence. If someone steals your knitting machine it will disappear from your house and exist somewhere else. Usually it is fairly straightforward to prove that you own it and to prove that a particular object is or is not the knitting machine owned by you. If what you own — your property — is an idea, in other words the product of your mind or creativity (which includes designs) the law defines it as 'intellectual property'. Just as you have certain rights as the owner of a knitting machine, you also have rights as the owner of intellectual property. The relevant rights for knitwear designers are Design Right, Registered Designs and Copyright. These rights allow you as the owner to stop other people from copying or exploiting your property.

1. GARMENT SHAPES

The 'outward shape or decorative appearance' of a design is protected by either Registered Design for which you need to apply to the Patent Office and pay a fee of £60 per article, or Design Right which is an automatic protection of a design in the UK. Registered Design and Design Right both protect original garment shapes containing features which are not dictated by the function they have to perform or whose shape must match or fit other articles.

Design Right is automatic in the UK and comes into effect as soon as something is created. It protects you from someone actually copying your design, not against someone coming up with the same design independently.

Registered Design provides stronger protection than Design Right but requires you to apply to the Patent Office and show that the design has not been offered for sale or sold in the UK before and is not similar to another design registered in the UK. It can be used for specific new parts of designs without applying to the whole design and unlike Design Right you are protected not only from copying but also from independent creation of the same design by someone else.

DESIGNS AND THE LAW

One consistent query we have, albeit in different forms, is about copyright — Linda Jackson of Artika Designs — hopes to provide some guidance in this short series. This month she discusses the general principles

2. GRAPHIC DESIGNS

Of much greater relevance to the average knitwear designer is the right to protect two-dimensional graphic designs (diagrams, sketches, fabric designs, stitch patterns, intarsia designs etc.). This protection is afforded by Copyright.

COPYRIGHT

Copyright, which protects you against someone copying, reproducing, adapting or publishing your work or a substantial part of it, is automatic in the UK and applies to graphic designs. It protects the expression i.e. the actual realisation of an idea, not the essence of the idea. For instance, if you have designed an interesting stitch pattern of falling autumn leaves you cannot stop someone else from exploiting the general theme of 'falling autumn leaves' in their own way, but you can stop them using particular stitch arrangements you have used for your design. Nor may anyone use part of your actual design or a modification of your actual design. To be designated a copy of your design it does not have to be exactly the same as yours

or even look like autumn leaves. If it has been created using substantial parts of your design it would be looked upon as a copy.

Once the Copyright in a design has been established, it is up to the suspected copier to prove that she came up with the design independently. Many people are not aware that infringing copyright in someone else's design not only gives the copyright owner a claim for damages against the infringer (or a share in the profits, if the copyright has been unknowingly infringed) but also in cases of knowing infringement, it is also a criminal offence for which there are strong penalties. In sum Copyright is a very powerful means for protecting against the copying or other unauthorised use of a graphic design.

LICENSING

Of course copyright owners can 'licence' i.e. give permission to other people to use or copy their work and to charge a fee for this if they wish. In these cases it is up to the copyright owner to decide on the fee, and to decide exactly what

they will and will not grant permission for in return for this fee. Essentially, when you buy a pattern, what you are doing is paying a fee to a designer in return for a licence to do certain things. Exactly what these things are is determined by each individual designer and are often, but not always, set out in writing on the pattern itself.

KNITTER'S RIGHTS

This brings us to the subject of the rights of the knitter who has bought a pattern or wishes to use a pattern from a magazine etc. In the next article I will be exploring the question of what your position is when using patterns you have bought and patterns you see in magazines and what steps you can take to safeguard your own designs.

SUMMARY OF INFORMATION

Design Right

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Excludes designs whose shapes are dictated by the function they have to perform or whose shape must match or fit other articles.

Lost to someone who commissions a design from you. Extends 15 years from creation of the design or 10 years from date of first marketing whichever is shorter.

Five years after marketing, you are required to grant licences to others to use the design for a reasonable fee.

Protects only against copying, not against someone coming up with the design independently.

Registered Design

Must be applied for (Patent Office) and fee paid (£60).

Must be original — you must show design is new on the market.

Excludes designs whose shapes are dictated by the function they have to perform or whose shape must match or fit other articles.

Extends 25 years renewable (with fee) every five years.

Protects against both copying and independent creation.

Copyright

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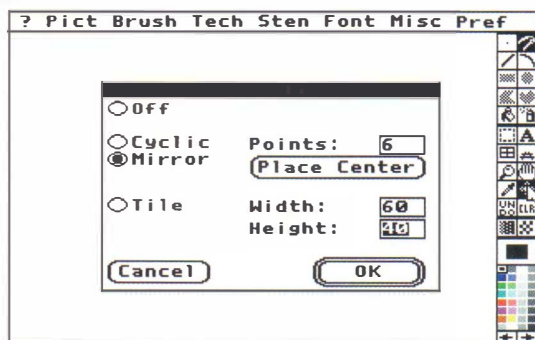
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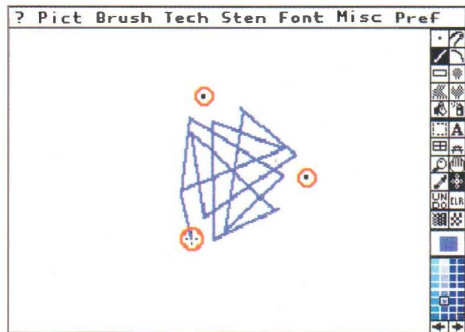
DELUXE PAINT?

Carol Chambers shows that symmetrical, mirror and repeating functions are fun to use and can result in some very knittable designs

PICTURE 1



PICTURE 2



Last month we worked with an 'invisible' grid. This time we start drawing in a freer manner, but Deluxe Paint can build in new directions of regularity for us.

SYMMETRY BASICS

The symmetry tool is the little cross shaped symbol above the CLR box. Click LMB to activate it and RMB to show the menu illustrated in Picture 1. As you can see, this gives three options. They are easier demonstrated than explained in words, so try for yourself. Click on 'Cyclic' then click on the points box and change the number to 3. Click on OK. The symmetry tool should be highlighted still, now click on line tool — which can be used simultaneously. Now pick out a reasonably sized brush shape (ours is approximately 2x2 pixels). As soon as you click on the screen you will have positioned the centre of the cyclic movement. Draw some straight lines.

Picture 2 shows a motif in progress using these settings. The three brush points — which appear simultaneously — have been highlighted by the red circles. The one at the bottom left is indicated by a cross hair — showing that this is the current position of the cursor.

CYCLIC EXPERIMENTS

There are many ways to play with the cyclic symmetry tool. In Picture 3 we have drawn four quite different motifs thus:

1. 'A' was an extension of the motif we started in Picture 2.
2. 'B' was made using the boundary tool — the one below boxes (hollow version) plus a 2x2 pixel brush, three cyclic points were used as before.
3. 'C' was made using four cyclic points (by changing the menu settings in Symmetry). The straight line tool was used for the centre of the motif and then the outer edges were made by selecting the curved line tool.
4. Another four cyclic point motif, this time made using the brush tool that looks like three little dots and then drawing in straight lines. As you can see from these simple motifs, the number of points and the tool selected to draw with can give you a wide variety of effects. Picture 4 illustrates some designs using the six point setting:

with a large square dot brush and the curve tool. Here a deliberate attempt was made to make the later curves marry in to the design of the inner section.

'C' used a round brush with the curve line tool — a good basic for regular flower shapes this one.

BRUSH VARIATIONS

You can use virtually any style of brush to make your designs. The hollow box tool can have some dramatic effects, as shown in 'A' of Picture 5. For motif 'B' in this picture, we made a small hollow circle and then captured this as a brush. Eight points cyclic were then selected and the brush used partly to draw (the more solid centre) and then just dotted down (the outer part, where

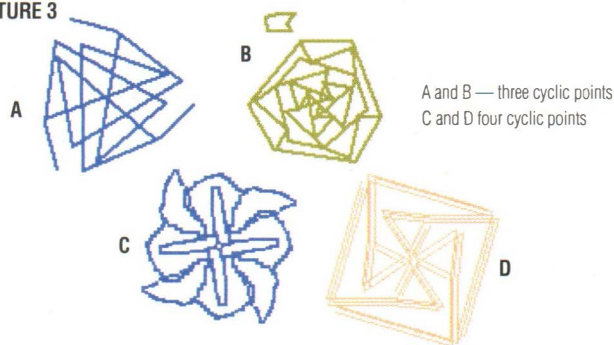
you can see the small circle shape). Doily designers could find this a great help! Just to show the versatility of brushes, we used a fat round brush and the spatter tool (the tool which looks like a spray can) for motif 'C' in Picture 5.

THE MIRROR EFFECT

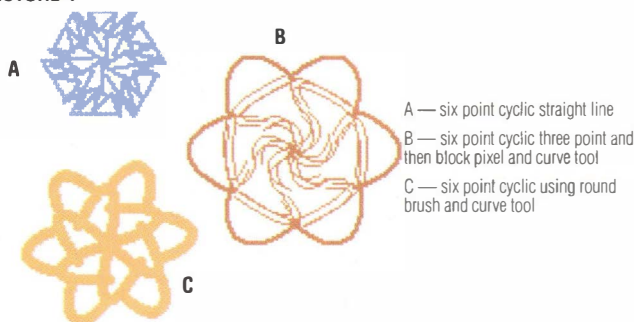
As you can see from the Symmetry menu in Picture 1, there are further options. If you select the 'Mirror' setting and a number of points, for every dot or line you draw, you will have a mirror image of it. Quite detailed and complex motifs can be drawn very quickly using this setting as you can see from those in Picture 6. Settings for the motifs were:

- 'A' — three point cyclic, mirror, small square brush and the line tool.
- 'B' — four point mirror, small square brush and the hollow box tool.
- 'C' — four point mirror, small square brush and the line tool.
- 'D' — four point mirror, filled box tool — changing colours as the points were moved out from the centre.
- 'E' — six point mirror, small square brush and freehand tool at the centre. The number of points were then changed to four and the outer edges of the motif completed using the straight line tool.

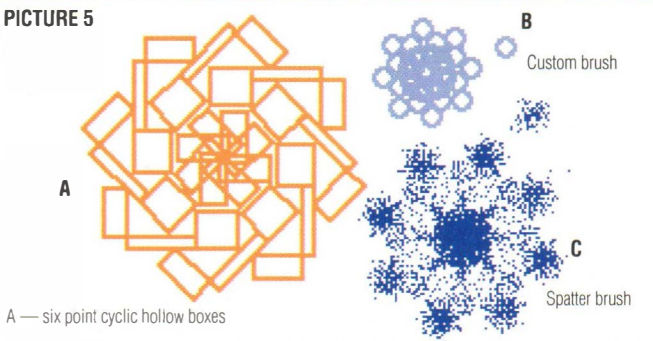
PICTURE 3



PICTURE 4



PICTURE 5





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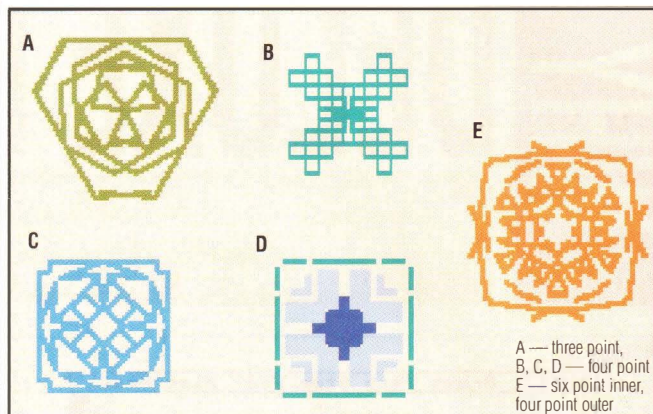
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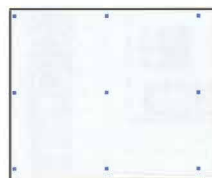
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PICTURE 6

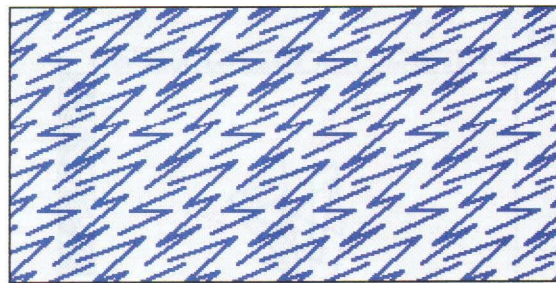


PICTURE 7

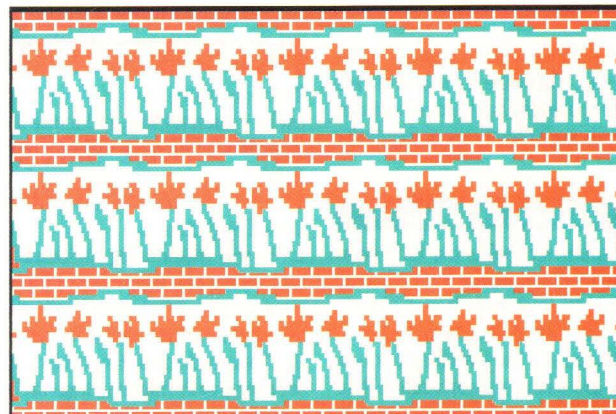


The tile co-ordinates set at 48 wide and 40 high — these dots show the repeating boundaries

A simple line pattern drawn in tile mode

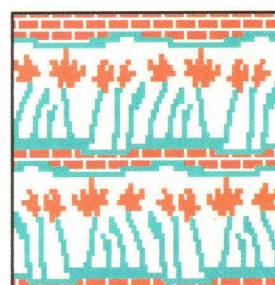


PICTURE 8

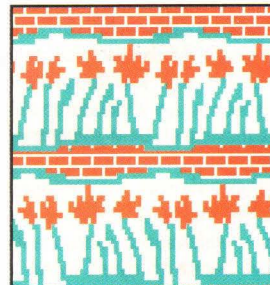


Drawing in tile format

PICTURE 8A



A straight 'flip'



'flip' and move

TILING

The final option in the Symmetry setting is that of tiling. This can be particularly useful when drawing designs intended for all-over Fair Isle patterns — you can see the repeats match and get some idea of the overall fabric effect as you draw. Open the Symmetry menu and select 'Tile', enter the settings you need in the width/height box. You can enter these to suit your knitting system if desired. For instance 24 wide for a punchcard (or enter 48 and use a double pixel brush, counting two high and two wide per knitted stitch — this format is easier to work with because it is larger and easier to see!).

In Picture 7 we have set 48 wide and 40 high and selected a double pixel brush. You can see the basic tile repeat per brush stroke at the top of the picture. The overall pattern was a simple straight line 'scribble' — effective isn't it?

FREEHAND BORDERS

You can be as free or formal as you like when you draw. Drawing in tile mode produced the design shown in Picture 8. If you wanted to knit this, but required

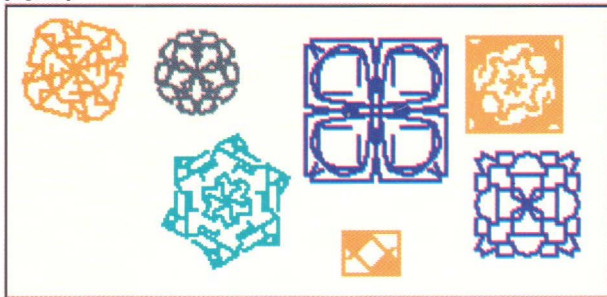
a counterchange of the flowers, then capture a section as a brush and flip it. By stamping down in a variety of positions, you can see which effect you prefer — see Picture 8A.

TILING MOTIFS

Having found an effective means with lots of potential for making up new motif designs, you can experiment with them in the tiling option. A selection of motifs, all different shapes and sizes are shown in Picture 9. When you have designed your motifs, capture them one by one as brushes. Make sure you have the 'Co-ordinate' option on when you capture the brush and make a note of the brush size as you do so. Now, CLR screen and select 'Symmetry', 'Tile' and type in the width and height of the brush you want to use. Now stamp it down — the top of Picture 10 illustrates a brush tiled at the size it was captured. The bottom of Picture 10 shows the same brush and tile size, but the brush has been moved on top of the original — resulting in a new design.

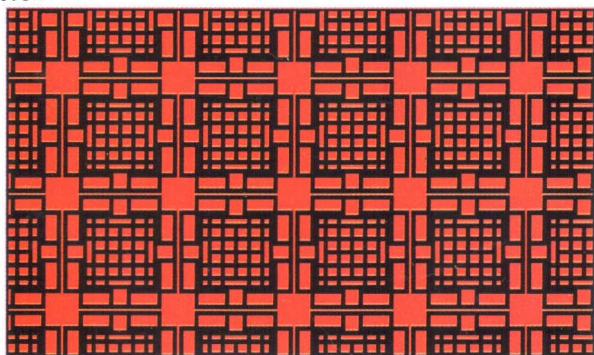
Picture 11 takes the brush at bottom right of Picture 9 and tiles it at brush size at the top. However, the bottom design was formed by setting the tile

PICTURE 9

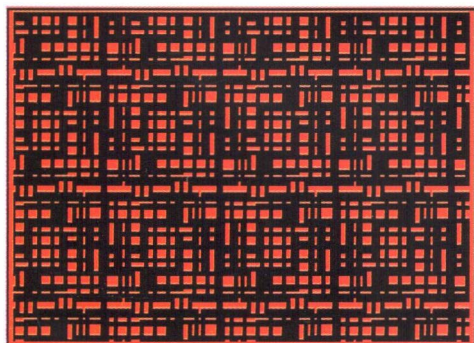


A selection of motifs — capture as brushes

PICTURE 10

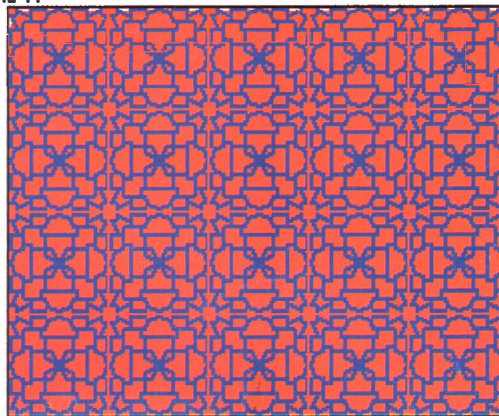


Tiling from original brush size

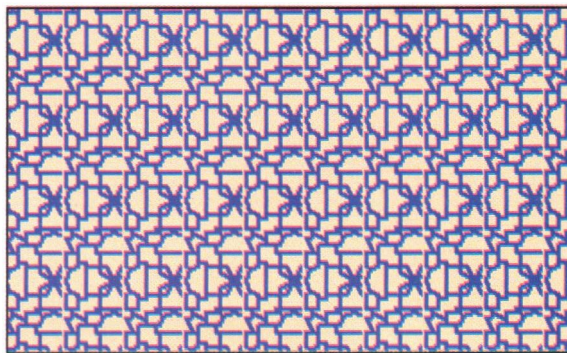


Move the brush again over first pattern

PICTURE 11



Brush repeat from full size brush



Brush size reset smaller and tiled

size smaller than the brush — quite a different look, but an attractive design.

RINGING THE CHANGES

The thing about tiling is that you can stop and start it. Tile one pattern over another. Use the paint can to change some of the colours within the design. 'Lie' about brush sizes by setting tile repeats different to brush sizes — and even draw in tiling over another pattern. Look at Picture 12, which shows four very quick variations on one of the motifs from Picture 9 formed thus:

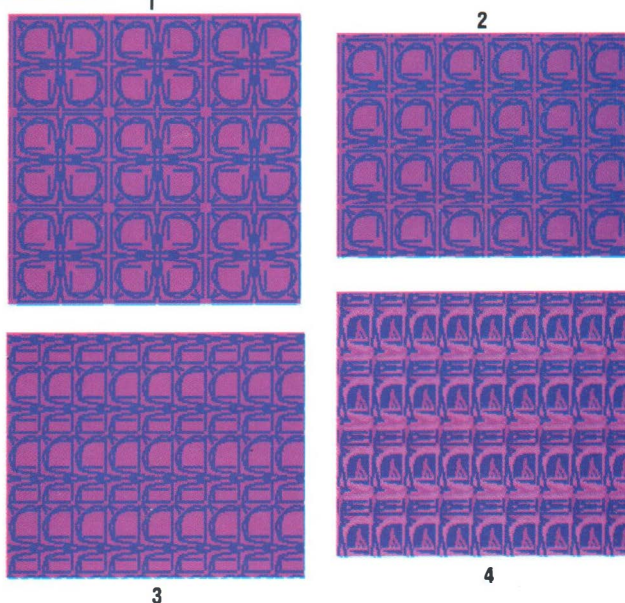
1. Tiling to the exact brush size.
2. The same brush with the tile size set to approximately half the brush size.
3. The same brush, a little less than

half the original width and three quarters of the original length of the brush set as tile size.

4. Using three as the base pattern, a little colour filling with the paint can, then freehand drawing in repeat over the pattern (still on tile setting) gives this complex three colour design.

The symmetry function is the one I turn to when I'm temporarily short of design ideas. Playing around with the settings and brush styles nearly always leads me into new design avenues and is a constant source of original motif ideas for further manipulation — if you've not played with this menu before — do try it!

PICTURE 12

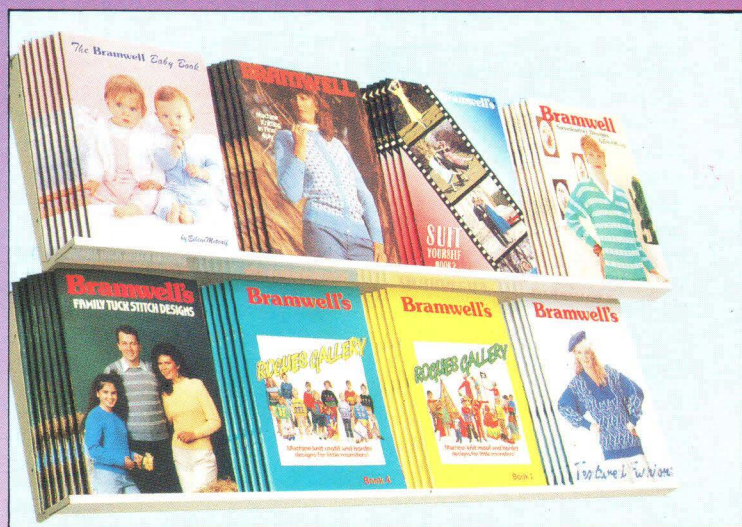


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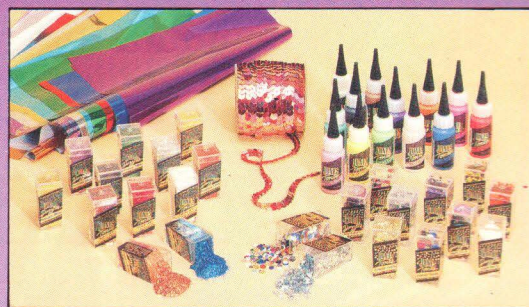


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